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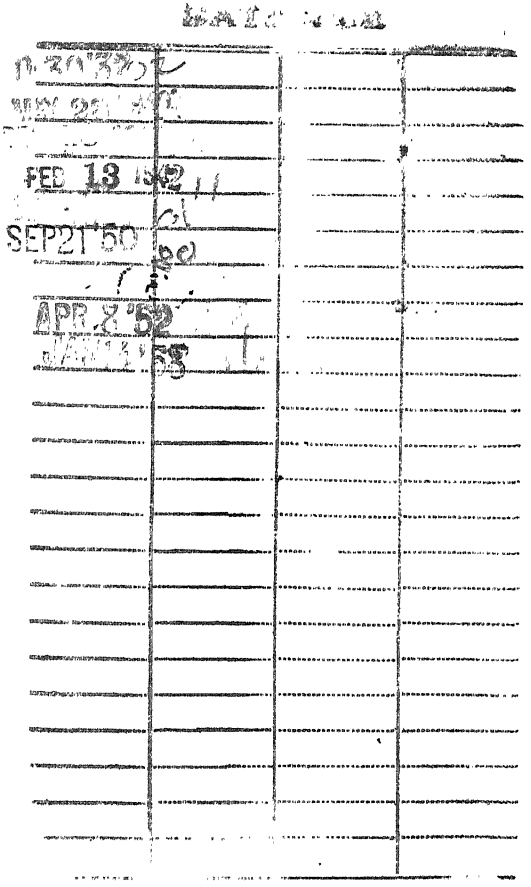
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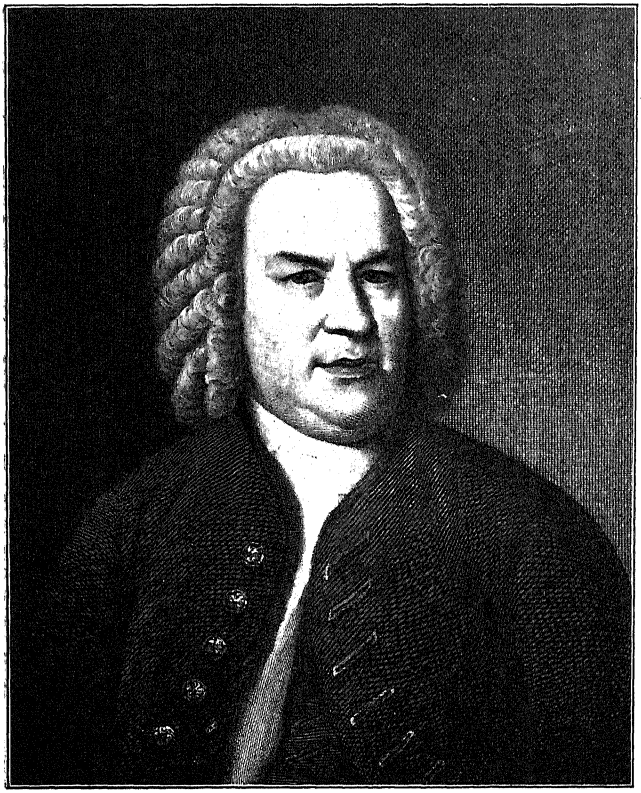
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THE ORGAN AND ITS MASTERS

An Account of the Organists of Former Days, as Well as Some of the Prominent Virtuosi of the Present, with a brief Sketch of the Development of Organ Construction

By

Henry C. Lahee

Author of "Famous Singers," "Famous Pianists," "Famous Violinists," "Grand Opera in America," etc.

NEW REVISED EDITION



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PUBLISHER'S FOREWORD TO THE REVISED EDITION

So MANY new channels have developed in the field of music during recent years that the organ has found itself in many new environments, fulfilling requirements not hitherto conceived in connection with this instrument.

Similarly the range of music in its repertoire has been considerably broadened, and the versatility of the present day organist is nothing short of astonishing. In dealing with the situation Mr. Lahee has given us a very comprehensive view of the modern trend.

PREFACE

THIS book is intended to fill, or partly fill, a vacancy in musical literature, by gathering under one cover a tolerably consecutive account of the noted organists from the earliest times down to the present day, and at the same time to keep in touch with the development of organ-building and of organ-playing.

As we come down to modern times, and especially in the chapter on American organists, the task of selection becomes more and more difficult. It is obviously impossible within the limits of this volume to mention more than a very small portion of those who are excellent musicians, and it has been found practicable to mention only a limited number of those who have been most prominent as concert organists.

The greater part of the biographical work has been compiled from the most reliable books of reference, and much concerning the older organists has been extracted from such authorities as Spitta, in his life of Bach. The writer is also indebted for much valuable assistance to Mr. Everett E. Truette and to Mr. J. Wallace Goodrich, for matters pertaining to more recent years.

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PART I

THE ORGAN AND ITS MASTERS

FROM 200 B. C. TO 1902

in literature of various times from A. D. 363. By pneumatic organ is meant an organ to which the wind is supplied by bellows, and it must not be confounded with the modern pneumatic action, which is, of course, a very different matter.

The next point of general historical interest is the time at which the organ was first used in public religious services, and this is said to have been in the time of Pope Vitalian I., about A. D. 666, though there are indications that it was used in this manner some two hundred years earlier, in the churches of Spain.

The early records of the art of organ building show that it was known in England at the commencement of the eighth century, and commenced in France about the middle of the same century.

Pepin, King of the Franks, the father of Charlemagne, is said to have sent a deputation to the Emperor Constantine, requesting him to send an organ to France, and in A. D. 757 the request was complied with, and the organ placed in the church of St. Corneille, at Compiègne.

Organs are said to have been introduced into Germany about A. D. 811, when Charlemagne had one made at Aix-la-Chapelle, similar to that which was at Compiègne, but what disposition was made of it is not recorded.

Charlemagne's love for the organ seems to have

been noised abroad, for about A. D. 822 the Caliph Haroun Alraschid presented to him an organ built by an Arab named Giafur. There is also some indication that Venice became noted for its organ builders about this period.

During the succeeding century both the French and Germans are supposed to have made rapid strides in organ building, and to have surpassed the Italians.

Returning to England, — there are somewhat detailed accounts of a great organ which was erected in the old church at Winchester, and it is said that the noise (or music) of this organ could be heard throughout the town. This instrument was described at length in a Latin poem by a monk named Wulstan, and it may here be remarked that for many years the duty of operating the organ (it could hardly yet be called playing) was an ecclesiastical function, and was performed by the monks. This organ of Winchester was worked by "two brethren of concordant spirit," and the tone "reverberated and echoed in every direction, so that no one was able to draw near and hear the sound, but had to stop with his hands his gaping ears," etc. The organ was not yet a solo instrument, except in the sense that nothing else could be heard while it was in operation. The name "Bumbulum," in use among the Anglo-Saxons of this period (the tenth century), seems very appropriate, for the tones of the organ could only

have been sustained, owing to the very crude method of producing them, and the harmonies were such as would strike eternal terror into the soul of the modern churchgoer.

Up to this period the organ seems to have been worked chiefly by means of slides, which opened and closed the wind passages to the pipes, but now the keyboard appeared; first in the form of levers, so that the delicacy of touch and rapidity of action might be compared to that of a switchman in a railway signal box of modern times. The lever gradually developed into the keyboard, of which the first specimens contained from nine to eleven keys, each from five to nine inches wide. These were struck with the fists or elbows. An organ in the cathedral at Magdeburg had sixteen keys. During the fourteenth century keyboards grew, until the number of keys reached about three octaves. More gentle methods of playing were now possible, and fingers were used instead of fists. An organ in the cathedral at Halberstadt, built in 1359 or 1361, by Nicholas Faber, had fourteen diatonic and eight chromatic keys, and four claviers, of which one was of pedals.

This organ had twenty bellows, requiring ten men to supply the wind. Bellows have also undergone some improvement since this period, when it was customary for the blowers to operate directly upon

the bellows, which were fitted with a kind of shoe on the upper edge. A long bar, breast high, gave support to the operators, who, holding on to it, placed each foot in a shoe and "walked" the wind into the organ.

Pedals are supposed to have been invented by one Albert Van Os, about 1120 A. D., but the invention is also attributed to Ludwig Van Valbeke, of Brabant, and again to a German named Bernhard, who probably improved, but did not invent, the pedal.

This Albert Van Os built the organ of the St. Nicholas Church, at Utrecht, and is the earliest organ-builder of whom any authentic account exists. Following him there comes a long list of skilful builders, each in his turn contributing something toward the improvement and development of that which has become the grandest of all instruments.

England, France, Italy, and the Netherlands all had their organ-builders. Organ-building became a regular profession or trade, and improvements followed one another in rapid succession. According to Doctor Burney, great organs and great organists seem, for more than two centuries, to have been the natural growth of Germany.

It is impossible, within the limits of this sketch, to follow out all the mechanical improvements in organs. Better organs made possible the skilful organist, and he, in turn, developed new possibilities

in the organ. The ecclesiastical drudge was finally emancipated from the operation of the organ, and organ-playing became an art.

Crude as such an instrument as that played by Bach appears to the organist of to-day, it was an immense improvement over the old instrument, already mentioned, at Winchester, of which the compass did not exceed ten notes, and these were operated with levers.

We shall not attempt to follow out these developments, which affect every portion of the instrument as well as the organist, but begin at the time when the organist had become a musician, and had an instrument in some degree worthy of his art.

CHAPTER II.

EARLY CONTINENTAL ORGANISTS

PERHAPS the best point in history at which to begin the account of early organists is at Jean Okeghem, who, while not himself an organist, was the founder of what is known as the second Flemish school of composition. Okeghem was born about 1430, and belonged to the college of singers in Antwerp Cathedral, in 1443, a place which he gave up in the following year to enter the service of the King of France. He died about 1513. His foremost pupils were Josquin Deprès and De La Rue, who carried his art into other countries. Deprès was, in turn, the teacher of Benoit Ducis, who became organist of Notre Dame, at Antwerp, and a composer of much merit.

Benedictus Ducis (or Hertoghs) was born at Bruges about 1480. Concerning his history there is little known, for he left Antwerp in 1515, and from that date there is no authentic account of him. It is said that he went to England, and he is also said to have gone to Germany; he may have done both. His

connection with Antwerp was discovered in comparatively recent years, and proves that he was not a German, as has been stated by some historians. His value to us is that he is one of the very first organists on record.

A long period elapsed between Ducis and Sweelinck, who is recorded as the greatest of all Dutch organists, and drew pupils from all parts of Europe.

Jan Pieterszoon Sweelinck was born at Deventer, in 1562, or, according to some biographers, he was born at Amsterdam, where his father was organist of the Old Church. Some few years after his father's death Sweelinck was appointed to fill his place, and remained organist of the Old Church until his own death, in 1621.

It has been related that Sweelinck went to Italy and was, for a time, a pupil of the celebrated Gabrieli; but this is probably incorrect, as he is known to have remained at Amsterdam from the age of fifteen, and is hardly likely to have journeyed to Italy previous to that age.

Sweelinck's organ-playing was for many years the glory of Amsterdam, and when he died he was called by the poet Vondel, "The Phœnix of Music." His organ compositions are of great historical importance inasmuch as they exhibit the first known example of the independent use of the pedal, in a real fugal part, and because Sweelinck originated the organ-

fugue, a form which was afterward brought to perfection by the great J. S. Bach.

While Sweelinck had a great many pupils of note, the two who became most celebrated were Samuel Scheidt and Heinrich Schiedemann.

The former was a native of Halle-on-Saale (1587–1654), and became organist of the Moritz Kirche at Halle. He is noteworthy as having been the first to treat the working out of the choral artistically and in true organ style.

Schiedemann was a native of Hamburg (1596–1663), and became organist of the Katherinenkirche, in which post he succeeded his father. In 1616 Schiedemann and Prætorius were sent, at public expense, to Amsterdam, in order to study under Sweelinck, and to be initiated into the higher style of organ-playing. Schiedemann, as a composer, is said to have had an agreeable, easy, and cheerful style with no pretence or desire for mere show. None of his organ compositions have survived.

When Schiedemann died his place was filled by Johann Adam Reinken, who had been his assistant for five years, and who was also a pupil of Sweelinck. Reinken was a native of Deventer (1623–1722), but died at Hamburg. Reinken was considered one of the foremost organists of his day in North Germany, and it is said that J. S. Bach walked from Luneburg to Hamburg several times for the purpose of hearing

him. In fact J. S. Bach possessed a faculty for walking long distances to hear fine organists which is worthy of emulation in the present day. Reinken was noted for his virtuosity, but his compositions are defective in form and general construction.

We must now retrace our steps a few years, and we find Christian Erbach, a native of Algesheim in the Palatinate, who became organist to the celebrated family of the Fuggers at Augsburg, about 1600.

Gregor Aichinger, also organist at Augsburg, was born about 1565, and took holy orders. He was, for two years, a pupil of Gabrieli, whose influence makes itself manifest in Aichinger's compositions, which bear marks of genius, and are among the best German music of his time. He died in 1628. Aichinger's "Cantiones Ecclesiasticæ" is noteworthy as one of the earliest works in which the *basso continuo* appears.

The name Prætorius is conspicuous among early organists and church composers in Germany. It was a name assumed by several families, whose German name was Schulz. Hieronymus Prætorius —or Jerom Schulz— was born in 1560 at Hamburg, where he gained a great reputation as an organist, and died in 1629.

His son Jacob, born at Hamburg in 1600, inherited the talent and confirmed the reputation of Jerom, and died in 1651.

But the greatest of the Prætorius family was Michael, a native of Creutzberg in Thuringia (1571), and who became chapel-master at Luneburg, and later was engaged as organist, chapel-master, and secretary of the Duke of Brunswick. He died at Wolfenbüttel on his fiftieth birthday. Michael Prætorius is known to posterity chiefly by his "Syntagma Musicum," a work which gives us an insight into the technical history of a period lying midway between the triumphs of the polyphonic school, and the development of modern music. The compositions of Michael Prætorius are voluminous and valuable.

Other members of the family were Bartholomæus, and Johann. Of these the last named was no less remarkable for his learning than for his musical talent. He was born at Quedlinburg in 1634, held appointments at Jena, Gotha, and Halle, where he produced an oratorio called "David" in 1681, and died in 1705.

Johann Hermann Schein, born at Grünhain in 1586, was one of the pioneers of the new movement in Germany. In 1613 he was appointed chapel-master at Weimar, a post which he held for two years, when, on the death of Seth Calvisius, he became cantor of the Thomas-Schule at Leipzig, where he remained until his death in 1630.

Heinrich Schütz, a native of Köstritz, Saxony

(1585), is pronounced the most influential German composer of the seventeenth century in developing and promoting good church music, and a worthy forerunner of Bach. By his serious endeavour to unite the advantages of the polyphonic and the monodic styles he prepared the way for the polyodic style of Sebastian Bach. His "Sieben Worte" has been considered as the germ of all the later Passion music, uniting as it does the musical representation of the sacred narrative with the expression of the reflections and feelings of the ideal Christian community.

Schütz was educated for the law, but had received a good musical training as a chorister in the chapel of the Landgraf Maurice of Hesse-Cassel. His talent for music being conspicuous, the landgraf offered to pay the expense of a period of study under Gabrieli at Venice. From 1609 until the death of Gabrieli in 1612, Schütz was his pupil. Schütz then returned to Germany, expecting to resume the study of law, but became instead the organist of the landgraf, his patron. In 1615 he was appointed chapel-master to the Elector of Saxony at Dresden, and gave up all further thoughts of law study. This office he held until his death in 1672, with the exception of a period of about six years (1635–1641) during the Thirty Years' War, when he took refuge in Denmark and Brunswick. Though Schütz is known

by his sacred music, he wrote the best German opera of his day, to a German version of Rinuccini's "Daphne," after which (1627) he confined his attention to church music.

The oldest example of German oratorio that has been preserved to us is "Die Auferstehung Christi" of Schütz, produced at Dresden in 1623. On his appointment to Dresden Schütz at once began to reorganise the music on the Italian model, and not only procured good Italian instruments and musicians, but sent some of the members of the chapel choir to Italy to study the Italian style of playing and singing. During a second visit of Schütz to Italy, in 1629, he found great changes in musical taste, a greater prominence being given to solo singing, greater intensity, the freer use of dissonances, and greater richness and variety in accompaniments, all of which bore fruit in his later compositions.

Notwithstanding the authority wielded by Schütz, his life as chapel-master was not without its burdens and trials. He made many personal sacrifices in the cause of his art, even to paying or increasing out of his own pocket the stipends of some of his musicians, but even this generosity brought upon him so many annoyances that he became disgusted with the idea of further cultivating music in Dresden. This condition began about 1647 and developed to such an extent that between 1651 and 1655 he repeatedly

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begged for his dismissal from the service of the elector. He was frequently involved in differences with his Italian colleagues, who were endeavouring to popularise music and take from it the seriousness necessary to highest art. The elector refused to accept the resignation of Schütz. Eventually affairs improved, and he continued at his post during the remaining years of his life. When in his later years he suffered from deafness and was unable any longer to go out, he spent his time in reading the Scriptures and books of a spiritual nature. His last attempt at composition was the setting to music of portions of the 109th Psalm, and when death overtook him he was engaged upon the verse "Thy statutes have been my songs in the house of my pilgrimage," than which nothing could have been more fittingly chosen as the motto of his life and his art work. The year of the birth of Schütz was exactly one hundred years before that of Händel and Bach, who brought to perfection the forms which he originated.

Contemporary with Schütz lived Johann Jacob Froberger (1605 ?– 1667), a native of Halle according to the most authentic accounts. Details of the life of Froberger are rather meagre, considering his eminence as an organist and composer. It is said that the Swedish ambassador, passing through Halle, heard Froberger sing, and being impressed with the

beauty of his voice, induced the young chorister to accompany him to Vienna, where a place was found for him in the imperial choir.

In 1637 Froberger was court organist at Vienna, and in that year he received the sum of two hundred florins to enable him to go to Italy and study under Frescobaldi, whose pupil he was for four years. In 1641 he returned to his post at Vienna, which he occupied during the next four years. After that there is a hiatus in his biographies, and it is to be assumed that he was either travelling or studying; but he returned to Vienna and to his old post again in 1653 for another period of four years.

In 1657 Froberger left the service of the emperor and began to make concert tours, during which he visited both Paris and London. The latter city he reached in 1662 in a woful plight. He had been robbed twice on his journey and was in a destitute condition, so that he gladly accepted employment as an organ-blower at Westminster Abbey, where Gibbons was organist. His rise to prosperity is almost like a fairy tale. On the occasion of the marriage of King Charles II., Christopher Gibbons was playing before the court, when Froberger overblew the organ, for which inattention he was severely reprimanded by the indignant organist. A few minutes later (perhaps while Gibbons was readjusting himself after the exertion of the reprimand) Froberger found

an opportunity to seat himself at the organ and improvise in the style of which he was a master. A foreign lady, who was present and who had been a pupil, immediately recognised the touch and style of her former teacher, and presented him to the king, who received him graciously. Prosperity ensued.

The last years of Froberger's life were spent in the service of the Duchess of Wurtemberg at her château near Hericourt, France, and it was there that he died in 1667.

Among Froberger's compositions were several for the organ, and Sebastian Bach is said to have secured copies of some of them and made a study of them when he was yet very young. Froberger is said to have possessed a marvellous power of describing, or picturing in music, all kinds of incidents and ideas, but nothing exists which gives any support to this statement.

Johann Kaspar Kerl was a celebrated organist of Munich, born in 1628. Kerl was a native of Gaimersheim, near Ingolstadt, and became a pupil of Valentini at Vienna, by whose advice the Emperor Ferdinand III. sent him to Rome to study under Carissimi. It is supposed also that he took lessons of Frescobaldi. Kerl returned to Germany and entered the service of the Elector of Bavaria in 1656, and officiated at the coronation of Leopold I. at

Frankfort, from which event his reputation as an organist dates. He remained at Munich fifteen years, and then went to Vienna, where he remained for several years, returning, however, to Munich, where he died in 1693.

Of Kerl's compositions, one, a canzona for organ, is transmitted to us through the medium of Händel, who appropriated it entire for his oratorio "Israel in Egypt," in which it appears, merely transposed from the key of D minor to E minor, as the chorus "Egypt was glad."

Kerl shared, with many other German organists, a dislike for Italian singers, and it is related that once upon a time, in order to revenge himself on them, he wrote his "Missa Nigra" entirely on black notes; also a duet, "O bone Jesu," the only accompaniment of which is a ground bass passing through all the keys. These works were given at the last performance under his direction, and were so difficult that the singers were horribly false all through and covered themselves with ridicule.

Kerl's style is remarkable for the frequent introduction of discords resolved in a new and unexpected manner, in which respect he is considered a worthy predecessor of Sebastian Bach.

Johann Joseph Fux stands out from amongst the musicians of his time as one of the most important theoreticians in the history of music. Born in 1660

at Hirtenfeld, near Gratz, he was the son of a peasant, and nothing more than this fact is recorded of his early days.

At the age of thirty-six he received an appointment as organist at Vienna to an ecclesiastical order, "Zu den Schotten," and in 1705 he became chapel-master at the Cathedral of St. Stephen. In 1713 he was appointed chapel-master to the Dowager Empress Wilhelmine Amalie, and became vice-chapel-master, and afterward head chapel-master to the court. Fux as a man is said to have had the esteem of all his acquaintances, for he was kind and just in his dealings. He received many proofs of court favour. Some four hundred and five of his works are still in existence, though but few of them are printed. His "Musa Canonica," which was dedicated to the emperor, is unique in its way. It contains every species of canon, and displays his marvellous knowledge of counterpoint, combined with the richest modulation. Marpurg speaks of the double canon in the "Christe eleison" in these words: "The harmony is gorgeous, and at the same time thoroughly in keeping with the sacredness of the occasion."

Fux had numerous pupils who rose to places of distinction, but his name as an educator will always be most celebrated through his "Gradus ad Parnassum," a work which must not be confounded with that of Clementi, which is familiar to all piano-

forte students. Concerning this work Mr. Rockstro writes: "When the line of polyphonic composers came to an end, the verbal treatises, no longer illustrated by their living examples, lost so much of their value, that the rules were in danger of serious misconstruction, and would probably have been to a great extent forgotton, had not Fux, in his "Gradus ad Parnassum," published at Vienna in 1725, set them forth with a systematic clearness, which, exhausting the subject, left nothing more to be desired. This invaluable treatise, founded entirely on the practice of the great masters, played so important a part in the education of the three greatest composers of the school of Vienna, Haydn, Mozart, and Beethoven, that it is impossible to over-estimate its influence upon their method of part-writing. So clear are its examples, and so reasonable its arguments, that it has formed the basis of all the best treatises of later date."

One little anecdote may be allowed about Fux, as illustrating the high opinion in which he held his profession. It is related that Carl VI. once played the accompaniment of an opera by Fux, and accomplished his task with such skill that the composer exclaimed "Bravo! Your Majesty might serve anywhere as chief chapel-master." "Not so fast, my dear chief chapel-master," the emperor replied; "we are better off as we are!"

Fux held his office under three successive emperors, and died at Vienna in 1741.

Among continental organists previous to J. S. Bach, no name is more prominent than that of Dietrich Buxtehude, a native of Helsingfors, Denmark (1637). Buxtehude's father was organist of the Olai-church, and probably bestowed upon his son the early education which enabled him to reach such a prominent position. The accounts of his early life are very meagre, and much is therefore left to conjecture. The admirable playing of young Buxtehude, and his great promise, enabled him to secure, in 1668, the post of organist at the Marien-church, Lübeck, which was one of the most desirable in Germany, partly, no doubt, because the new organist was required to marry the daughter of the old one, and was thus saved the time and perplexity of courtship. Here he became the great musical centre of the north of Europe, and young musicians gathered from afar to hear him play and to study under him. Amongst these were young Sebastian Bach, who came fifty miles on foot to spend a month's leave of absence under the influence of the greatest teacher of the day, and who, oblivious of the flight of time, remained three months.

Buxtehude made himself famous by establishing, in 1673, the "Abendmusiken," or evening performances, which took place on the five Sundays preceding

Christmas. These services began between four and five o'clock in the afternoon, and consisted of concerted pieces of sacred music for orchestra and chorus, and of organ performances. They were well supported by the people of Lübeck, who took much pride in them, and they continued throughout the eighteenth and into the nineteenth century.

The organ at Lübeck was one of the finest in existence at that time. It had been built about 1516, when it contained two manuals, from D to A above the staff, and a separate pedal down to C. The latter had a great "principal" of thirty-two feet, and a second one of sixteen feet. A third manual was afterward added, in 1560 and 1561, and many other alterations and improvements were made before the beginning of the eighteenth century. When Buxtehude was at the zenith of his career the instrument contained three manuals and pedal keyboard, and fifty-seven stops — altogether a very fine instrument.

The technique of the organ had already reached such a point of development by the time of Buxtehude's full power, and largely by his agency, that it cannot be said that Bach had to open entirely new paths.

Buxtehude's compositions, though seldom used at the present day, are remarkable as the earliest assertion of the principle of pure instrumental music, which was further developed by his great pupil,

Sebastian Bach. There are twenty-four organ pieces rich alike in matter and extent. His strength lay in free organ compositions.

Buxtehude died at the age of seventy, and while he is said to have been excelled in playing by some and in composition by others, yet the position which he gained and filled with such success gave him the opportunity to display his energy and talent, and thus to become the musical centre of Northern Europe.

The most important of Buxtehude's pupils was Nikolaus Bruhns, who was also an excellent violinist, born in 1665 at Schwabstädt, in Schleswig. Buxtehude procured him occupation for many years at Copenhagen till he became organist at Husum, where he died in 1697, in his prime. Others who rose to eminence were David Erich, organist at Gästrow, and George Dietrich Lieding, of Bücken, near Hoya, who, like Bach, made a pilgrimage, in 1684, from Brunswick to Hamburg and Lübeck to derive instruction from the playing of Reinken and Buxtehude.

We must now go back once more to earlier days and see what was being done in Italy and France, for many of the best organists of other countries, as we have already noticed, went to Italy to study.

In the ninth century the Germans had acquired such skill as organ builders that they were called upon to supply Italy not only with instruments but with

skilled players. Again, in the fourteenth century, an organ, built in Germany, was erected in the church of St. Raphael in Venice. Thus we find that the early Italian organists were Germans. Bernhard, who was organist of St. Mark's at Venice from 1445 to 1459, the year of his death, is credited by some historians with the invention of the pedal, but in all probability Bernhard simply introduced the pedal into Italy.

The first great Italian organist, of whom there is any account, was Andrea Gabrieli, born about 1510, at Venice, and he became a pupil of Adrian Willaert.

Willaert was born in Flanders about 1480, probably at Bruges. He was educated for the law, and went to Paris to study, but became more interested in music than in legal matters. Willaert seems to have been a somewhat restless youth, for on returning to Flanders from Paris he remained only a short time, and then set forth on a journey to Italy. He visited Venice, Rome, and Ferrara, then proceeded northwards again, and became cantor to King Lewis of Bavaria and Hungary. In December, 1527, he was appointed chapel-master of St. Mark's, Venice, where he remained until his death in 1562.

Willaert is called the founder of the Venetian school of musicians, and had many pupils who became famous, for he drew about him the most promising talent of the day. He was a prolific com-

poser, and had two organs and two choirs at St. Mark's, which fact led to the invention of double choruses. One of his compositions which was specially admired, was a Magnificat for three choirs. He is also considered to have been the father of the madrigal.

Thus while Willaert was one of the Flemish school, which was at its best in his day, he became the founder of an Italian school, which also produced some admirable musicians.

Of these pupils Andrea Gabrieli, already mentioned, became the most famous. His reputation spread throughout Europe, and brought to him as pupils such men as Leo Hassler. Gabrieli entered the choir of the doge at the age of twenty-six, and twenty years later he became second organist of St. Mark's, when, on the death of Willaert, Claudio Merulo was appointed first organist. An account says that, at the time of his death, he was first organist, but we are also told that, on the resignation of Merulo, in 1585, Giovanni Gabrieli, the nephew of Andrea, was appointed first organist.

Andrea Gabrieli is said to have composed the first real fugues, but his nephew showed great proficiency in this style of composition, and brought it to a greater state of perfection.

Giovanni Gabrieli was born in 1557, and became even more celebrated than his uncle. Among his

most celebrated pupils were Heinrich Schütz, Aloys Grani, and Michael Prætorius. Giovanni held the post of first organist at St. Mark's until his death in 1612 (his uncle died in 1586, the year following Giovanni's appointment), and was succeeded by Gianpolo Savii.

Claudio Merulo was noted for the wonderful power of his playing at a time when Venice was the Mecca of musicians. Born at Correggio, in 1533, he received an excellent education, and in 1566 was appointed organist at Brescia. In the following year, he was the successful one of nine candidates for the position of second organist at St. Mark's, Venice, where he was associated with, and became a pupil of Willaert. It seems somewhat curious that both Andrea Gabrieli and Claudio Merulo should have held the same position (second organist) for so many years simultaneously. Probably one of them held some other position of a similar nature.

In 1585 Merulo resigned his position and went to Mantua, and then, in the following year, to Parma, where he became organist of the duke's chapel, a position which he held until his death in 1604.

Of his compositions, Sir W. Sterndale Bennett writes: "They compare favourably with other works of the period. As historical examples they are also valuable. In them we have classical instrumental music quite distinct from vocal; we have

again chord — as distinct from part — writing, the greatest result the organists had achieved, and the ultimate death-blow to the modal system. Claudio lived close on the borders of the new tonality. In his compositions he does not abandon himself to it, but he no doubt went much farther in his playing than on paper, and had he lived a few years longer, Frescobaldi's bold and apparently sudden adoption of the tonal system would not, perhaps, have come upon him unawares."

Girolamo Frescobaldi is called the most distinguished organist of the seventeenth century. His compositions are important, and he was the first (excepting, perhaps, Samuel Scheidt, the German organist) to play tonal fugues on the organ.

Frescobaldi was born at Ferrara in 1583, and studied music under Luzzasco Luzzaschi, organist of the cathedral. In 1608 he was in Antwerp, but returned quickly to Italy, and was appointed organist of St. Peter's at Rome, which post he held for twenty years. Dissatisfied with his lot in Rome, he went to Florence on the invitation of Ferdinand II., Grand Duke of Tuscany, to whom he was appointed organist.

Five years later social and political disturbances caused him to return to Rome, where he was reinstated at St. Peter's, and remained until 1643. He died in the following year.



GIROLAMO FRESCOBALDI

It is related that Frescobaldi's first performance at St. Peter's drew together an audience of thirty thousand people, for his reputation both as a singer and an organist was great even in his youth.

Pietro Francesco Cavalli, whose real name was Caletti-Bruno, was organist of St. Marks, Venice, from 1640 until 1668. He was born at Crema about 1599. Cavalli is remarkable amongst early organists, inasmuch as he grew rich, and enjoyed the esteem and affection of his fellow-citizens. He was noted for his compositions as well as for his playing, but he wrote chiefly for the theatre. Of his church music but little is known.

CHAPTER III.

EARLY ENGLISH ORGANISTS

THE first record known to exist that gives any particulars as to the cost of building an organ in England, is to be found under the date 1407, in the accounts of the precentor of Ely Cathedral, but not until 1519 is there any specification of an organ recorded. This was of the organ at All Hallows, Barking, near London, which was built by Anthony Duddington. John Redford, organist, almoner, and master of the choristers of St. Paul's Cathedral, is one of the earliest organists of whom there is any account. He lived from 1491 to 1547.

About the year 1500 we have John Taverner and Christopher Tye. Taverner was organist of Boston, in Lincolnshire, but about 1500 moved to Oxford, where he became organist of Christ Church, then known as Cardinal College. Taverner lived in dangerous times, and was once imprisoned, together with a number of his friends, for concealing some heretical books. The place of their imprisonment was a deep cave under the college, used for the pur-

pose of storing salt fish. Some of the unfortunate heretics died from the stench of the fish, and those who survived this ordeal were burnt at the stake. Taverner, however, was released, as he was "only a musician," and perhaps because his services in that capacity were needed. He died at Boston (England).

Christopher Tye was a native of Westminster, became a chorister, and afterward a gentleman of the Chapel Royal, took his degree of Bachelor of Music at Cambridge in 1536, and was appointed organist of Ely Cathedral, which post he held until 1562. He took the degree of Doctor of Music at Cambridge in 1545, and at Oxford three years later.

Doctor Tye was music-master to Prince Edward, and did much to restore church music. He is said to have been "a peevish and humoursome man," and to have rebuked Queen Elizabeth when she found fault with his playing. Doctor Tye also translated into metre and set to music the first fourteen chapters of the "Acts of the Apostles," and published them under a title which, containing eighty-two words, is too long for repetition in these pages. He died about 1580.

Mr. William A. Barrett, in his book on English church composers, states that Archbishop Cranmer was the first who arranged the translation of the litany to a chant. It was first sung in English in

St. Paul's Cathedral on September 18, 1547, the priests and clerks all kneeling, and Cranmer's adaptation being used. This was the first occasion on which any portion of the liturgy was publicly performed in the vulgar tongue, and from this day commences the history of English church composers. While this statement may seem irrelevant in a book on organists, yet in view of the fact that the greatest composers of English church music have generally been organists, the matter bears an important relation to our subject, and we are led by it into a new period, of which the pioneer was Thomas Tallys.

Before the Reformation it was customary for the organ to be played by some ecclesiastic, yet Tallys held the position of organist at Waltham Abbey when, in 1540, the last abbot surrendered to Henry VIII., — and Tallys was a layman.

The date and place of the birth of Tallys are not known, but 1520 is considered approximate. Tallys was a pupil of Thomas Mulliner, and a chorister of St. Paul's Cathedral in the days of his youth. When his voice broke he was probably appointed organist at Waltham Abbey, and on being dismissed from that place he became a gentleman of the Chapel Royal. He is said to have been appointed organist of that chapel in the reign of Queen Elizabeth, but he served there under Henry VIII., Edward VI., Queen Mary, and

Elizabeth. He was at Greenwich in attendance upon Queen Elizabeth when he was overtaken by death in 1585.

Tallys is called the father of English church music, and he devoted his talents entirely to that branch of art. The character of his music is solemn, stately, and dignified, and his work for the use of the Church remains unimpaired for utility and solemnity. His memory is best maintained by the harmonies which he added to the plain-song of ancient use in the Church. The world has not seen many more accomplished contrapuntists than Tallys. One of his most remarkable compositions is a motet for forty voices, disposed into eight distinct five-part choirs, which sometimes answer each other antiphonally, and sometimes sing together in a vast "quadragesimal harmony." It is a genuine example of forty-part counterpoint.

Tallys was a man of much energy, and, not content with composition alone, secured, in 1576, together with William Byrd, his pupil, letters patent giving them the exclusive right of printing ruled music paper for twenty-one years, a monopoly by which Byrd profited more than Tallys, as the latter died a few years after the privilege was secured.

Tallys was married, but had no children. This fact, together with his many virtues, was set forth in verse in his epitaph, which, being curious, is worth

quotation, but being long, the first and last verses only must suffice:

"Enterred here doth ly a worthy wight,
Who for a long tyme in musick bore the bell;
His name to shew was Thomas Tallys hight,
In honest, vertuous lyff he dyd excell.

"As he dyd lyve, so also dyd he dy,
In myld and quyet sort, O happy man,
To God ful oft for mercy dyd he cry,
Wherefore he lyves, let Deth do what he can."

Contemporary with Tallys was Richard Farrant, organist of St. George's Chapel, Windsor. He was one of the first musicians whose works, still in use, were written to English words.

Farrant was succeeded at Windsor by John Mundy, who held the place for fifteen years, and was succeeded by Doctor Nathaniel Gyles in 1595, two musicians of no particular genius.

William Byrd, a pupil of Tallys, and his partner in the music-printing business, was born about 1538. He was organist of Lincoln Cathedral from 1563 to 1569, and was then appointed one of the gentlemen of the Chapel Royal. Byrd is known as a composer rather than as an organist, and most of his works are secular, with which we have nothing to do here. Some of his anthems are still in use, and he is supposed to have been the writer of the well-known

canon "Non Nobis Domine," which is preserved in the Vatican in "golden notes."

Byrd lived to a good old age, dying in 1623. He was married, had several children, and was highly respected. He did not entirely escape the religious troubles of his day, for at one time he was suspected of Popish inclinations, — a most desperate crime.

John Morley, who was organist of St. Paul's Cathedral, contributed much to the musical literature of his age, but little of his church music remains. His "Plaine and Easie Introduction to Practicall Musicke," dated in 1597, was the first work of the kind published in England. It went through many editions and was translated into German.

Morley was born about 1564, and was educated under Byrd at St. Paul's. In 1592 he became a gentleman of the Chapel Royal, but died in 1604.

John Bull, born in Somersetshire in 1563, was one of the best organists of his day. He was educated in Queen Elizabeth's chapel, under William Blitheman, also an excellent organist but one whose biography is unknown. Bull became organist of Hereford Cathedral in 1582, and in the following year was admitted a member of the Chapel Royal, where he became organist upon the death of Blitheman, in 1591. He took his degree of Bachelor of

Music at Cambridge in 1586 and as Doctor in 1592, also at Oxford in the same year.

Doctor Bull was the first professor of music appointed at the newly founded Gresham College, where he was required to deliver a "solemn music lecture twice every week." He was the only professor in the college who was allowed to lecture in English, and this concession was wisely made because he was unable to lecture in Latin after the custom of the times in institutions of advanced learning.

In 1601 Doctor Bull went abroad for the benefit of his health, and travelled incognito upon the Continent. That his reputation must have been great is demonstrated by the following anecdote — if true. Doctor Bull visited St. Omer's, where lived a celebrated musician, who showed him a song of his own composition, of forty parts, and challenged any one to add another part to it. Doctor Bull being, at his own request, left alone with the score, added forty more parts. The great musician, on examining the work, burst into an ecstasy and declared that his visitor must be either Doctor Bull or the devil.

Bull returned to England at the command of Queen Elizabeth, and at her death retained his position as organist of the Chapel Royal.

It is related that when King James I. and Prince Henry dined at the Merchant Taylor's Hall, "Bull,

being in a citizen's gowne, cappe, and hood, played most excellent melodie uppon a small payre of organs, placed there for that purpose onley."

In 1607 Bull married Elizabeth Walter, of the Strand, and resigned his professorship at Gresham College, which was tenable only as long as he was a bachelor. He went abroad again in 1613, apparently because he was dissatisfied with the condition of music in England. He became organist of Notre Dame Cathedral in Antwerp in 1617, died in that city in 1628, and was buried in the cathedral.

Notwithstanding Bull's eminence as an organist and composer, very few of his works are printed. Of these, two anthems, "Deliver Me, O God," and "O Lord My God," are printed in Boyce's collection of cathedral music, and some few other anthems, etc., are in existence. The Sacred Harmonic Society possesses a manuscript collection of organ music which contains several pieces by Doctor Bull, and these are almost the first compositions for the organ only of which we have any account. Most of his other compositions were secular. His influence over his contemporaries and successors was large. His vocal pieces are full of the dignity and solemnity proper to their purpose, and his instrumental pieces for organ, virginals, or viol, his canons and fancies, exhibit great freedom and ideality. Bull was the first who attempted to employ modulations, and

though some of his examples are not satisfactory, they show his desire to depart from the established modes of his predecessors. In this respect he may be regarded as one of the pioneers in the extension of thought in music, which led in later times to greater results.

William Inglott, born 1554, was distinguished for his skill as a performer on the organ and virginals. He was organist of Norwich Cathedral, and died in 1621.

Elway Bevin, a pupil of Tallys, was organist of Bristol in 1589, and was afterward a gentleman of the Chapel Royal. His most eminent pupil was William Childe, organist of St. George's Chapel, Windsor. Bevin published a book on the construction of canons, which was as plain and simple as such a work could be, and which seems to have displeased his fellow musicians, as it exposed one of the mysteries of their profession.

One of the greatest names in the history of English church music is that of Orlando Gibbons, who was born at Cambridge in 1583. He was one of the finest organists and composers of his time, and one of the greatest musical geniuses of his country. He was the youngest son of three. The Rev. Edward Gibbons, the eldest of the three brothers, was organist of Bristol Cathedral and priest-vicar in 1592, and organist and custos of the college of priest-vicars in

Exeter Cathedral in 1611, retaining these offices until 1644, when the organ and choir were abolished by Oliver Cromwell. For advancing money to King Charles I. during the civil war his property was confiscated and he was turned out of his house, when eighty years of age.

Ellis Gibbons, the second brother, was organist of Salisbury Cathedral at the end of the sixteenth century, but no record of his life or death is known to exist.

Orlando Gibbons was admitted to the post of organist of the Chapel Royal in 1604, and in 1623 became organist of St. Paul's Cathedral. His death in 1625 was caused by smallpox contracted during a visit to Canterbury, to which place he was called in order to attend the marriage of Charles I. For this occasion Gibbons had composed an ode and some instrumental music. Thus Gibbons, like many of the brightest musical lights, was extinguished at a comparatively early age.

Gibbons was the last of what is known as the Early School of English church composers, to which school belonged Tallys, Byrd, and others, but by no composer was the dignity of the school more nobly maintained. In imagination, fancy, scientific knowledge, and in his power of concentration, he may be considered the musical Shakespeare of his age. His works possess so much truth in expression that they

still retain the power of pleasing and elevating the mind, and have earned for him the title of "The English Palestrina." Many of his anthems, also his services in F and D, were published in Boyce's "Celebrated Music," and an excellent collection was published by Sir F. Ouseley in 1873, containing some thirty-four separate works. His anthem "O Clap Your Hands," which is said to have been his exercise for the degree of Doctor of Music, is frequently to be heard at the present day, having retained its virtue during nearly three centuries.

Gibbons left six children, of whom two were sons, Christopher Gibbons and Orlando, and both became musicians, though they did not equal the genius of their father. In fact only Christopher became prominent. He was educated at Exeter Cathedral under his uncle Edward, and became organist of Winchester Cathedral. This appointment he forfeited in 1644 when he joined the royalist army, and he is said to have been the bearer of the money (one thousand pounds) which his uncle lent to the king.

In 1660 Christopher Gibbons, who had shown so much loyalty to the king, was appointed organist of the Chapel Royal, private organist to Charles II., and organist of Westminster Abbey. He was the organist who is said to have expressed in forcible terms his disapproval of Froberger's talent as organ-blower. He died in 1676 and was buried in the

cloisters of Westminster Abbey. Although some of his anthems are still extant, he excelled more as a performer than as a composer.

John Amner, who was contemporary with Orlando Gibbons, was organist of Ely Cathedral, where he succeeded George Barcroft in 1610, and remained until his death in 1641. He composed much church music, of which some portion is preserved in the books at Ely.

Adrian Batten, the date of whose birth is unknown, was brought up in the choir of Winchester Cathedral, and in 1614 became vicar-choral of Westminster Abbey. In 1624 he became vicar-choral and organist of St. Paul's Cathedral. He left considerable church music, of which some is still in use.

William Childe, a native of Bristol (1605), graduated Bachelor of Music at Oxford in 1631, and became organist and master of the children at St. George's Chapel, Windsor, in 1632, succeeding John Mundy. Several of his services and anthems are printed in the collections of Boyce and Arnold, and Tudway. Without any great depth of science or elevation of genius, his works possess a great degree of warmth, and exhibit imagination. Doctor Childe was noted for his acts of beneficence, and at his own expense he repaved the body of the choir of St. George's Chapel. This was done on condition that the dean and chapter pay him the amount of salary

due to him, which had fallen very much in arrears. Doctor Childe died at the age of ninety-one, and was buried in St. George's Chapel, where a tablet to his memory remains.

During Childe's tenure of office an organ was erected in St. George's Chapel by Ralph Dallam. This organ contained one manual and 523 pipes, but had novelties in the way of compound and trumpet stops, and mechanical arrangements for obtaining variety of effect.

A year or so earlier Bernhard Schmidt (generally known as Father Smith), who had just arrived in England, built a three-manual organ for the banqueting-room at Whitehall. This organ had one thousand and eight pipes and nineteen stops, and although it did not in all respects come up to expectations, yet it created a favourable impression.

An organ built for Exeter Cathedral in 1666 contained two manuals, fifteen stops, and one thousand and eighty-four pipes, while the organ erected in the Temple Church, London, in 1682–84, by Schmidt, contained three manuals, twenty-three stops, and seventeen hundred and fifteen pipes.

These organs, it will be noticed, were built after the civil war. During the period of this strife, from about 1641 to 1660, a severe blow was administered to the cause of music in England. It was the period of the Puritans, and Oliver Cromwell, with his armies,

devastated the cathedrals and churches, destroying organs, and music, and scattering the choirs and musicians. Sad indeed are the anecdotes told of the wanton destruction of the organs, which were considered to be weapons of the devil. Organ pipes were torn down and pawned for ale (with which of course the devil had nothing to do), valuable books were torn in pieces and the fragments scattered to the winds, much music of historical value being thus destroyed and lost. Barnard's collection of church music, for instance, suffered to such an extent that no perfect copy of it is known to be in existence. This collection, compiled by the Rev. John Barnard, was printed in 1641, just before the troubles broke out.

In 1644 an ordinance was passed "for the further demolishing of monuments of Idolatry and Superstition." This was the second ordinance of the kind, and in it the destruction of organs was enjoined. Among the organs which escaped destruction were those of St. Paul's, York, Durham, and Lincoln Cathedrals, Christ's College, Cambridge, and a few others.

Notwithstanding all this wanton destruction, Oliver Cromwell, it is said, was himself a lover of music, and instances are on record of his befriending musicians. His secretary, the poet Milton, was a good performer on the organ, and the son of an eminent composer.

The organ which stood in Magdalen College, Oxford, was saved from destruction by Cromwell, who caused it to be removed to Hampton Court, in order that he might have the frequent pleasure of hearing it played. Cromwell also appointed as his music master and organist one John Hingston, at a salary of £100 per annum, and according to Anthony Wood, who lived during the Protectorate, Oliver Cromwell "loved a good voice and instrumental music well."

There were indications, too, during the latter years of Cromwell's life, that the art of music would receive more distinct assistance. Many learned musical treatises were published during the Protectorate, and music was enjoyed privately. In 1656 a license was granted to William Davenant to open a kind of theatre, in a room behind Rutland House, Aldersgate Street, London, for an "entertainment in declamation and music after the manner of the ancients," and later on other similar enterprises were allowed.

Church music, however, had been practically stopped, and the forces so scattered that on the Restoration only three men — Doctor Wilson, Christopher Gibbons, and Henry Lawes — came forward to claim their appointments. In the same way, most of the skilled organ-builders had been dispersed. Many had been obliged to work as carpenters or joiners, while others had gone abroad, so that very few skilled men were to be found. Inducements were

offered to encourage Continental builders to settle in England, and in response to the invitation, Bernhard Schmidt, with his two nephews, settled in England, and Thomas Harris, an Englishman, with his son, Renatus, who had taken refuge in France, returned to his native land. These, together with Henry Loosemore, of Exeter, and Robert and Ralph Dallam, were, for some years, the chief organ-builders in England.

Loosemore, in 1665, built an organ for Exeter Cathedral, containing the largest pipes made in England up to that time, viz., an open diapason, of which the speaking part was twenty feet six inches long. The organ contained two manuals, fifteen stops, and one thousand and eighty-four pipes.

Thomas Harris, in 1667, built an organ of fourteen stops, chiefly foundation-stops, for Worcester Cathedral, but it did not compare favourably with the organs of his rivals, nor with one which he built about 1670, in London, for St. Sepulchre's Church. This organ was of two manuals, eighteen stops, and one thousand one hundred and seventy pipes. Schmidt built the organ for the Temple Church in 1682, as has already been stated, but both Schmidt and Harris built organs for this church in competition. That of Schmidt was set up in the west gallery, and that of Harris on the south side of the communion table. These organs were at first exhibited separately on appointed days,

and then tried on the same day. Although they were completed in 1684, it was not until nearly four years later that the decision was given in favour of Schmidt's organ. This instrument reached in the bass to FFF. From FF upward it had two additional keys or quarter notes in each octave, "which rarityes," we are told, "no other organ in England hath; and can play any tune, as, for instance, ye tune of ye 119th Psalm (in E minor), and severall other services set by excellent musicians; which no other organ will do." This description gives a sufficient picture of the limitations of the finest organs in those days, and offers a reasonable ground for the statement that the concert organist had not yet come into existence.

The love of ornament and luxury, which was characteristic of the seventeenth century, had its influence upon organ-building, particularly in regard to the exterior of the instruments. Perhaps it will be permissible to quote once more the often quoted portion of Seidel's work on the organ:

"At this time, great industry and expense was bestowed upon the external decoration of the organ. The entire case was ornamented with statues, the heads of angels, vases, foliage, and even figures of animals. Sometimes the front pipes were painted with grotesque figures, and the lips of the pipes made to resemble lions' jaws. They went farther, and threw away the money which might have been

expended in a worthier manner, on the display of the most tasteless and absurd trick of art, degrading thereby — doubtless unintentionally — a noble instrument, intended for sacred purposes, into a *raree-show.* Among these ornaments the figures of angels played a very conspicuous part; trumpets were placed in their hands, which by means of mechanism could be moved to and from the mouth. Carillons (bells), too, and kettledrums were performed upon by the movable arms of angels. In the midst of this heavenly host, sometimes a gigantic angel would be exhibited hovering in a 'glory' over the organ, beating time with his baton as conductor of this super-earthly orchestra. Under such circumstances, the firmament, of course, could not be dispensed with. So we had wandering suns and moons, and jingling stars in motion. Even the animal kingdom was summoned to activity. Cuckoos, nightingales, and every species of bird, singing, or rather chirping, glorified the festival of Christmas, and announced to the assembled congregation the birth of the Redeemer. Eagles flapped their wings, or flew toward an artificial sun. The climax, however, of all these rarities, was the *fox-tail.* It was intended to frighten away from the organ all such inquisitive persons as had no business near it. Thus, when they pulled out this draw-stop, suddenly a large fox-tail flew into their faces! It was clear that by such absurd practices curiosity was much

rather excited than stopped, and that all this host of moving figures, and their ridiculous jingling, disturbed meditation, excited the curiosity of the congregation, and thus disparaged the sublimity of divine service."

We will now return to the organists of the time of the civil war.

Arthur Phillips (born 1605) was appointed organist of Bristol Cathedral in 1638, and of Magdalen College, Oxford, in the following year. He soon afterward joined the Roman Church and became organist to Queen Henrietta Maria, in whose service he went to France. It was his organ which Cromwell removed to Hampton Court.

Doctor Benjamin Rogers (born 1614) appears to have been a somewhat nomadic character, for he held a great variety of appointments at various times, viz., Christ Church, Dublin, Eton College, St. George's, Windsor (as deputy), and Magdalen College, Oxford. This latter place he lost on account of certain irregularities, but was granted an annuity. He composed much church music, and some of his anthems are to be found in the collections of Boyce, Rimbault, and Ouseley. He died in 1698.

Edward Lowe, a native and chorister of Salisbury, became organist of Christ Church Cathedral, Oxford, and professor of music in the university, and was for a time organist of the Chapel Royal. He died in 1682.

A more noted musician and prolific composer was Matthew Locke, a native and chorister of Exeter, who was appointed composer in ordinary to the king. Locke does not appear to have held any more important position than that of organist to the queen, but he wrote some church music for the Chapel Royal and became embroiled with the choir. He died in 1677, and Purcell composed an elegy on his death.

Doctor John Blow, though not one of the first organists appointed after the Restoration, was one of the first set of children of the Chapel Royal on its reëstablishment in 1660, under Captain Henry Cooke, who is mentioned frequently in Pepys's diary. Amongst the fellow choristers of Blow were Pelham Humfrey and William Turner, who, with him, composed an anthem with orchestral accompaniment, while they were yet boys.

Pelham Humfrey was a youth of such conspicuous talent that he was sent to France by the king that he might study under Lully. But Humfrey's promising career was cut short by death when he was but twenty-one years of age.

John Blow was born in 1648, in Nottinghamshire, and rose to eminence rapidly, for he was chosen organist of Westminster Abbey at the age of twenty-one. Eleven years later Purcell, his pupil, was appointed to this office at the request of Blow, but on Purcell's death Blow was rëinstated. He held

many offices, and was the first regularly appointed composer to the Chapel Royal.

Unfortunately but little of Blow's music has been published, though he was a voluminous composer. Three services and eleven anthems are printed in Boyce's collection, but fourteen services and over one hundred anthems are in existence.

Doctor Blow is said to have been a very handsome man, and remarkable for gravity of deportment, blameless morals, and a benevolent temper. Hawkins says of him: "Such as would form a true estimate of his character as a musician must have recourse to his compositions for the Church, his services and anthems, which afford abundant reason to say of Doctor Blow, that among church musicians he has few equals and scarce any superior."

Doctor Blow died in 1708 and was buried under the organ in the north aisle of Westminster Abbey. The inscription on his monument appropriately says: "His own musical compositions, especially his church musick, are a far nobler monument to his memory than any other that can be raised for him." Doctor Blow was the teacher of several musicians who rose to eminence, such as Jeremiah Clarke, William Croft, and Henry Purcell, but of these the greatest genius was Purcell, who indeed has been called the greatest of all English musicians.

CHAPTER IV.

PURCELL TO HÄNDEL

THE effect of the Puritan rule in England upon music is strikingly indicated in Matthew Locke's "Present Practise of Musick Vindicated," which was published in 1673. He says: "For above a year after the opening of his Majestie's chapel, the orderers of the musick there were necessitated to supply the superior parts of the music with cornets and men's feigned voices, there being not one lad for all that time capable of singing his part readily."

The year 1658 may be considered to mark the beginning of a new era in music. It is doubly memorable because in it occurred the death of Cromwell and the birth of Henry Purcell, who raised the musical fame of England to a height it had never before attained. Purcell was born in St. Ann's Lane, Old Pye Street, Westminster.

Henry Purcell, the father of the great composer, was a gentleman of the Chapel Royal, and in that capacity sang at the coronation of Charles II. He was also a singing-man, master of the chorister boys,

and music copyist of Westminster Abbey, and he was an intimate friend of Matthew Locke, in whose company he met Samuel Pepys, Esq., and thus appears in the celebrated diary. The elder Purcell died in 1664, leaving his son of six years old to the care of an uncle, Thomas Purcell, who also was a gentleman of the Chapel Royal and was held in high favour by the king.

Thomas Purcell was chief lutenist, composer in ordinary for the violins, and leader of the king's band of "four and twenty fiddlers." Many other appointments, also, he held, but the chief interest to us is that to his care fell the education of young Henry Purcell. Accordingly the boy was placed in the choir of the Chapel Royal under Captain Henry Cooke, who was at that time the master of the children. For eight years, or until he was fourteen years of age, Purcell remained under the instruction of Captain Cooke, and already began to show his talent as a composer, for many of the anthems now in use in the Church were written during this period.

Captain Cooke died in 1672 and was succeeded by Pelham Humfrey, who also died in 1674, and was succeeded by Doctor John Blow. Purcell became a pupil of Blow, who took pains to proclaim the remarkable abilities of his talented pupil, as he did also those of Jeremiah Clarke. In fact, Doctor Blow

resigned his offices at Westminster Abbey and St. Paul's Cathedral in order that they might occupy these prominent and advantageous positions. Thus Purcell became organist of Westminster Abbey in 1680, at the age of twenty-two. He had been appointed copyist in 1676, and held that position for two years, resigning it in order that he might devote more time to study and composition, but in 1689 he was reappointed to this post.

In addition to being organist of Westminster Abbey, Purcell was in 1682 appointed to a similar post at the Chapel Royal, and in addition to all his duties in connection with these two important positions, he was assiduous in composition, bringing out many new works for the theatres and for state occasions.

Purcell married in 1681, and in the following year (July 31, 1682) his uncle, Thomas Purcell, who had been more than a father to him, died, and was buried in the cloisters of the Abbey. A few days later a son was born to Purcell, but survived only a few months. This child was named John Baptista, as a mark of friendly regard for John Baptist Draghi, the well-known musician, who was in England about that time. Purcell's other children were Thomas, born and died 1686; Henry, born and died 1687; Frances, born 1688 — she married in 1707 L. Welsted; Edward, born 1689, became organist of

St. Margaret's, Westminster, in 1726, and died in 1740.

The year 1684 is remarkable for the organ competition at the Temple Church, London, which has already been alluded to. In this competition the rival organ-builders selected the organists who should exhibit their instruments. Smith (or Schmidt) selected Doctor John Blow and Henry Purcell. Harris, the rival builder, obtained the services of John Baptist Draghi, whose skill and popularity as an organist is proved by frequent mention in records of the time. It is possible that the decision in favour of Smith's organ may have been reached through the fact of its possessing the two extra quarter tones in each octave, which, it has been intimated, were added at Purcell's suggestion, and which gave him additional facilities for modulating into remote keys. Smith was organist of St. Margaret's, Westminster, and was on very friendly terms with Purcell.

In the following year Purcell was actively concerned in superintending the erection of an organ in Westminster Abbey, expressly for the coronation of James II. and his queen. This was a small instrument placed just behind the seats occupied by the "King's Choir of Vocal Musick," in a gallery under a south chancel arch, opposite to that in which sat the "King's Instrumental Musick." For this coro-



HENRY PURCELL.

nation Purcell wrote two anthems, "I was glad," and "My heart is inditing."

In 1686 Purcell composed a "Quickstep," which, although not in itself of a nature to be dealt with in these pages, may be mentioned as leading to important events. This "Quickstep" was selected and applied to the absurd verses of the song "Lilliburlero," which was a satire on the papists. Such was the popularity of the music, that the song spread like wildfire. The whole army, and then the whole people, in city and country, were singing it perpetually, so that, as Bishop Burnet wrote, "never had so slight a thing so great an effect." The song is said to have contributed not a little toward the great revolution of 1688, which resulted in the abdication of King James, and the accession of William and Mary.

In connection with the coronation of William and Mary a story is told which is interesting, because it throws some light upon the privileges of organists. Purcell admitted into the organ-loft some persons who were desirous of being near spectators of the ceremony, and who were willing to pay for the privilege. Purcell retained this money as a perquisite of his office, but the dean and chapter, Doctor Sprat, claimed it.

Whether Purcell was within his rights or not, the dean had the advantage of him, for upon the chapter

book of the period there is an entry ordering that "Mr. Purcell pay to Mr. Needham such moneys as was received by him for places in the organ-loft, in default of which his place is to be declared null and void, and his stipend to be detained in the hands of the treasurer until further orders." According to one account Purcell is mentioned as "organ-blower," a term which is supposed to have been used in malice, but according to Doctor Benjamin Cooke, the word in the record is organist, and not organ-blower.

In 1695 Purcell composed two anthems for the funeral of Queen Mary, "Blessed is the man," and "Thou knowest, Lord." Concerning these anthems Doctor Tudway, who was a member of the choir, wrote: "The anthem, 'Blessed is the man,' was composed after the old way, and was sung at the interment of Queen Mary in Westminster Abbey . . . I appeal to all that were present, as well such as understood music, as those that did not, whether they ever heard anything so rapturously fine and solemn, and so heavenly in the operation, which drew tears from all; and yet a plain, natural composition which shows the power of music, when 'tis rightly fitted and adapted to devotional purposes." The other anthem, "Thou knowest, Lord, the secrets of our hearts," "was accompanied by flat, mournful trumpets." This majestic movement is a splendid

monument to the memory of Purcell, and has been used at every choral funeral in Westminster Abbey and St. Paul's Cathedral since its first production. Doctor Croft, who subsequently set to music the "Burial Office," refrained from composing music to these words, because he declared that the music of Purcell was unapproachable, and he adds that in composing his own music he had endeavoured, as near as possible, to imitate "that great master and celebrated composer, whose name will for ever stand high in the ranks of those who have laboured to improve the English style, in his so happily adapting his compositions to English words in that elegant and judicious manner, as was unknown to many of his predecessors."

At the time of writing these anthems Purcell was in a delicate state of health, yet he worked on with undiminished activity and determination. But disease had fastened its grip upon him, and on November 21, 1695, he passed away. Five days later he was interred in Westminster Abbey, beneath the organ, the anthems which he had written for the funeral of Queen Mary being repeated for his own obsequies.

It is not possible to give any space in these pages to the consideration of secular music, but it must be stated that while Purcell's church music places him at the head of church music composers, his secular

music is more voluminous, and includes some of the choicest gems. The music of "The Tempest" is extremely beautiful; the songs "Come unto These Yellow Sands," and "Full Fathom Five," are well known, and are frequently to be found in concert programmes at the present day.

Concerning Purcell and his music the Reverend Arthur Bedford, who published in 1711 a volume entitled the "Great Abuse of Musick," writes: "Our musick began to equal that of the Italians and to exceed all other. Our Purcell was the delight of the nation and the wonder of the world, and the character of Doctor Blow was little inferior to him."

Doctor Tudway also may be quoted: "I knew him perfectly well. He had a most commendable ambition of exceeding every one of his time, and he succeeded in it without contradiction, there being none in England, nor anywhere else that I know of, that could come in competition with him for compositions of all kinds. Toward the latter end of his life he was prevailed upon to compose for the English stage. There was nothing that had ever appeared in England like the representations he made of all kinds, whether for pomp or solemnity, in his grand chorus, etc., or that exquisite piece called the freezing piece of musick; in representing a mad couple, or country swains making love, or indeed any other kind of music whatever. But these are trifles in

comparison of the solemn pieces he made for the Church, in which I will name but one, and that is his Te Deum, etc., with instruments, a composition for skill and invention beyond what was ever attempted in England before his time."

As for his fame abroad, it is related that Corelli, who flourished in Rome contemporaneously with Purcell, declared that the latter was the only thing worth seeing in England, and the great opinion he held of Purcell made him resolve to journey to England to visit him, a scheme which was frustrated by Purcell's death.

Jeremiah Clarke, after leaving the choir of the Chapel Royal, became for a short time organist of Winchester College, but in 1693 Doctor Blow, who was always anxious to forward the interests of his talented pupils, resigned in his favour the appointments of almoner and master of the children of St. Paul's Cathedral, and in 1695 Clarke was appointed organist and vicar choral of the cathedral. Five years later he and William Croft were sworn in as gentlemen extraordinary of the Chapel Royal, with the joint reversion of an organist's place, whenever one should become vacant. This occurred in 1704, on the death of Francis Piggott, and Clarke and Croft were accordingly sworn in as joint organists. Clarke wrote but little church music, but that little was good, and two of his anthems are still favourites.

Clarke was one of the most popular musicians of his day. He died by his own hand at the age of thirty-eight. Having fallen in love with a lady whose station in life was far above his own, he became a victim to despair and shot himself.

The year of his death marked a new era in musical art in England, for with the introduction of Italian opera, encouragement was given to foreign productions and foreign music in preference to that which was English, a condition which continued, and can hardly be said to have ceased to exist even at the present day. Native art was almost entirely confined to church music, and from among all the musicians of the time only a very few maintained the prestige of English church composers. Of these Weldon, Croft, Greene, and Boyce were the most prominent during the first half of the eighteenth century.

William Croft was born in Warwickshire in the year 1677, and was admitted to the Chapel Royal as chorister when eight years of age. Here he was a pupil of Doctor Blow, who recommended him in 1699 to the position of organist of the church of St. Anne, Soho, where an organ had recently been erected. This place he retained until 1711, although he also received the Chapel Royal appointments already mentioned, and in 1707, on the death of Clarke became sole organist there. John Isham, his pupil, acted as deputy for him at St. Anne's. In 1708, on the

death of Doctor Blow, he was made organist of Westminster Abbey, and at the same time master of the children and composer to the Chapel Royal. In this latter capacity he had occasion to write many of the anthems which gave him such a prominent place in the list of English church composers. They were written for special occasions, such as the frequent public thanksgivings for victories, etc. Doctor Croft published in 1724, by subscription, his "Musica Sacra," a collection of thirty anthems and a burial service, the latter being a completion of one begun but not finished by Purcell. This was the first publication of a number of anthems in score, the only previous attempt of a similar nature having been a service of Purcell's, which was not well done. Croft's anthems, "God is gone up," and "We will rejoice," are in constant use at the present day, as is also his service in A, of which the Gloria and the Jubilate have never been surpassed for magnificence and power. Four anthems are published in Boyce's collection, and two of Croft's hymn-tunes, St. Anne's and St. Matthew's, will live as long as church music lasts.

Doctor Croft died in 1727, and was buried in the north aisle of Westminster Abbey, near to Doctor Blow.

John Weldon was a native of Chichester, and was educated in the choir at Eton, from which place he was transferred to Westminster Abbey, where he

became a pupil of Henry Purcell. He was appointed organist of New College, Oxford, a position which he held for some two years, when he became a gentleman extraordinary of the Chapel Royal, and succeeded Doctor Blow there as organist in 1708. Weldon wrote some beautiful music for the Church, in which deep religious sentiment appears to have been the motive power. In his anthem "Hear my crying," is to be found the earliest instance on record of the employment of an inversion of the chord of the augmented sixth. Mr. W. A. Barrett remarks that "these sixths are of the family called, alternately, German, Italian, and Neapolitan, because they were discovered by an Englishman, and that Englishman John Weldon, whose powers of invention and harmonical combination seem very much limited, according to Doctor Burney."

Weldon, in addition to other appointments, held that of organist at St. Bride's, Fleet Street, and also that of St. Martin's in the Fields. In regard to this latter position, it is related that the king had been appointed church warden to the parish, but after two months' experience of the duties of that office, grew weary and gave the parish an organ, which cost fifteen hundred pounds, by way of a solace on resigning his office. The organist also was part of the present, for Weldon was organist to the king. He died in 1736.

Maurice Greene was a native of London, and was educated at St. Paul's Cathedral, where he was under Jeremiah Clarke, Charles King, and Richard Brind. After the deaths of Croft and Weldon, he rapidly rose to the front rank of his profession. In 1715 he was appointed organist of St. Dunstan's in the West, and in 1717 he was elected organist of St. Andrew's, Holborn, in preference to Daniel Purcell, the brother of Henry Purcell. He held both of these positions until the death of his master, Richard Brind, when he resigned them to become organist of St. Paul's Cathedral, and vicar choral. In 1727 he became organist to the Chapel Royal (on the death of Croft), and three years later he accepted the post of professor of music at Cambridge on the death of Doctor Tudway. In 1735 he became "Master of the King's Musick."

Greene published his "Forty Select Anthems" in 1743, but while there is evidence of genius in his music, he is criticised as having been too anxious to minister to the popular fancy of his time.

Doctor Greene came to grief by trying to be on good terms with both Händel and his rival Buononcini. The latter, less fortunate than Händel, was discovered to have appropriated a madrigal by Lotti and published it as his own, and left England in disgrace. Doctor Greene, who had produced the madrigal with a view to exalt the character of Buononcini,

unable to withstand the reproaches levelled at him, left the Academy of Ancient Music of which he was a member, and gave a concert under his own management, at the Devil Tavern, in Fleet Street.

Doctor Greene's organ-playing was much admired, yet he was the first who indulged in that peculiar form of playing represented by "cornet voluntaries," that is to say, a habit of flourishing with a solo stop on the right hand, accompanied with soft foundation-stops on the left.

Doctor Greene was small of stature and disfigured by a deformity, yet his courteous manners and polished address made him welcome in society. His character does not seem to have been specially admired among musicians. His later years were spent in comparative affluence, and he gave up his teaching and devoted his leisure to collecting and arranging the works of the old church composers. This task was incomplete at his death and he bequeathed it to Doctor Boyce. He died in 1755, aged sixty. Greene's daughter married the Reverend Michael Festing, the son of the Festing who was associated with Greene in the foundation of the Royal Society of Musicians.

Although Händel was a German, he became a naturalised Englishman, and was so long identified with English music and musical life in England, that his proper place seems to be among the musicians of his adopted country.

Händel was born at Halle in 1685, and was the son of a surgeon, who had arrived at the mature age of sixty-three before the young musician, Georg Friedrich, was presented to him. The details of the early life of Händel are so familiar to all that it is unnecessary to dwell upon them at length in these pages. How he studied music surreptitiously, and ran behind his father's carriage when the latter went on a visit to Weissenfels, and how the father at last took him into the carriage, is a familiar story. On reaching the castle the boy at once made friends of some musicians attached to the service of the duke's chapel who took him into the organ-loft, where, after service, the organist lifted him upon the stool and permitted him to play upon the instrument. Thus was the sympathy of the duke, who witnessed the scene, enlisted, with the result that the young Händel began his musical education, and the idea of a legal career was abandoned.

On his return to Halle the boy was placed under Zachau, the organist, who taught him to play upon the organ, harpsichord, violin, hautboy, and most of the orchestral instruments of the period, besides instructing him in the arts of counterpoint and fugue.

About 1696 the young musician was sent to Berlin, where his talent became so conspicuous that the Elector Friedrich offered to send him, free of expense, to Italy to complete his education. But to this his

father objected, and the boy was summoned back to Halle, where, a few months later, his father died. In 1702 Händel was admitted as a student to the newly founded University of Halle, and in the same year, owing to the dismissal of Leporin, the organist, in disgrace, Händel was appointed to fill his position at the cathedral attached to the Moritzberg, subject to a term of twelve months' probation. This appointment was second in importance to that of Liebfrauenkirche, and the salary connected with it was fifty thalers per annum, with an official residence, which was underlet for a sum of sixteen thalers. The organ was a remarkably fine one, built in 1667, and contained two manuals, twenty-eight stops, and fifteen hundred pipes. The duties of the organist included seeing that the instrument was kept in proper repair and working order, also that he should set to music the psalms and church cantatas proper for all Sundays and festivals throughout the year, and take whatever measures might be necessary for their correct and efficient performance.

No sooner was his term of probation over than Händel gave up the appointment and set forth for Hamburg, where he secured an engagement as *ripieno* second violin in the opera orchestra, and here he soon struck up a friendship with Johann Mattheson, the principal tenor singer at the opera, who became celebrated for his literary productions.

To him we are indebted for much that we know about Händel.

Mattheson and Händel together visited organs and choirs, operas and concerts, and while Mattheson appears to have had small regard for Händel's ability as a composer at that time, he says: "He was great upon the organ; greater than Kuhnau in fugue and counterpoint, especially *extempore*, though he knew but little of melody until he frequented the Hamburg opera. On the other hand, Kuhnau's pieces were always melodious and *chantants*, even those intended only to be played. In former times scarcely any one bestowed a thought upon melody; bare harmony was the end and aim of everything."

In August of that year (1703) Mattheson was invited to Lübeck as successor to Buxtehude, and took Händel with him. They played upon almost every organ and harpsichord in the place, Händel playing the organs and Mattheson the harpsichords. They also listened with deep respect to Buxtehude at the Marienkirche. It was a condition of the succession of Buxtehude that the person accepting the appointment should also marry the daughter of the retiring organist. Mattheson and Händel did not desire this honour, which was afterward bestowed upon Johann Christian Schieferdecker in 1707, when Buxtehude died.

In this year Händel paid a short visit to Rome,

but in the meantime he had been busy producing operas and other works, but desiring to learn more about the use of the voice, he decided to study it at the home of the *bel canto*. After a short stay in Rome, he went to Florence, and thence to Venice, where he remained three months, and returned to Rome in March, 1708. In Rome he made the acquaintance of Alessandro and Domenico Scarlatti, and at the wish of Cardinal Ottoboni entered into a friendly contest with Domenico for the purpose of deciding their respective merits on the organ and harpsichord. The verdict was that they were equally proficient upon the harpsichord, but that on the organ Händel had a very decided advantage. Ever afterward, when Scarlatti was complimented upon his organ-playing, he would cross himself and say, "But you should hear Händel."

In July, 1708, Händel left Rome for Naples, and afterward revisited several of the cities, finally leaving Italy about the summer of 1710, and after visiting Hanover and Dusseldorf, made his way through Holland to London. At Hanover he had been appointed chapel-master with free leave of absence, for the purpose of completing his travels.

In London Händel soon made many friends, and became on intimate terms with Thomas Britton, commonly known as the "small coal man," who, pursuing the avocation of a coal peddler by day, became

a musical amateur at night, and drew about him, in order to hear intellectual conversation, and the best chamber-music that London could produce, a most brilliant circle. Here Händel used to play upon the harpsichord, and upon a small organ of five stops. Matthew Dubourg, one of the best violinists of the age, made his first appearance, as a child, at these gatherings. Doctor Pepusch, John Bannister, and many others whose names became celebrated in the world of music, were frequent visitors.

Händel returned to Hanover to resume his duties as chapel-master, but in 1712 again obtained leave of absence, and hurried off once more to London, where he was soon absorbed in the production of operas. In this sketch we have refrained from any digression from the subject in hand, and while Händel's life, not only in England but in Hamburg and in Italy, was largely devoted to operatic works, we must, interesting as these may be, confine our story to the part of his life when he devoted himself more completely to the music of the church.

Having taken up his abode permanently in England, as a naturalised English subject, Händel turned his genius toward a style of composition which appealed to the people of his adopted land, and founded the school of English oratorio, a style of which the first indications were to be found in the "Birthday Ode" composed in honour of Queen Anne. The keen in-

terest which he exhibited in St. Paul's Cathedral and its organ, on which he used frequently to play, brought him into frequent touch with the music of Purcell, which represented the English school of church music in the highest phase of development which it had yet reached, and from this point he led it on to its zenith. The "Utrecht Te Deum," composed to celebrate the peace of 1713, is generally regarded as Händel's first great English work. It was first performed at St. Paul's Cathedral on July 7, 1713, and earned the composer a pension of two hundred pounds per annum, for life. During the next thirty years it was performed at St. Paul's, alternately with Purcell's Te Deum, for the benefit of the Sons of the Clergy, until in 1743 Händel's "Dettingen Te Deum" caused all other works of the kind to be laid aside.

Händel's first oratorio was composed during his residence at Cannons, the house of the Duke of Chandos, who, having retired from active life with an enormous fortune, built this splendid house or palace near Edgware, and maintained a chapel, with a numerous choir and a band of instrumental performers.

The duke's first musical director was Doctor Pepusch, on whose resignation in 1718 Händel was engaged. This engagement, however, lasted only two years, and in 1820 Händel became interested in the establishment of the first Royal Academy of

Music, an operatic enterprise which died out after some ten years of checkered existence.

Thus it was not until 1738 that the first great oratorio, "Saul," was produced. But it is our purpose to follow the development of the organ rather than choral music, and our interest must here be limited to what we can find regarding that instrument in this connection. We are told that Händel made his own effective organ-playing a prominent feature in the instrumentation of the oratorio, and at the end of the second movement stands the direction *organo ad libitum.*

When the "Messiah" was produced in Dublin, for which occasion Händel visited that city and remained there for some months, a series of six concerts was given, with such success that a second series was also given, and at these concerts Händel played organ concertos.

A very interesting question which comes before us in connection with Händel's organ-playing in England is the date at which pedals were first used in that country. Although they had been used in Italy and in Germany for many years, there is no definite date of their introduction into England until the year 1790, when G. P. England built an organ for St. James's Church, Clerkenwell, which had "pedals to play by the feet." But it seems impossible that this could have been the first pedal organ in England, for

in Händel's organ concerto in B-flat, written in 1740, there are *obbligato* passages for the feet embracing stretches of an octave and a half. Through Mattheson we know that Händel was an accomplished pedal-player in the days of his youth, and Doctor Burney, in writing of him, says: "On Händel's first arrival in England, from Greene's great admiration of this master's manner of playing, he had sometimes literally condescended to become his *bellows-blower* when he went to St. Paul's to play upon that organ, for the exercise it afforded him in the use of the pedals. Händel, after three o'clock prayers, used frequently to get himself and young Greene locked up in the church together; and in summer, often stripped unto his shirt, played until eight or nine o'clock at night." In 1720 new stops and notes were added to the organ at St. Paul's, and it is considered probable that a pedal keyboard formed part of the addition. On this organ he played before the Princesses Anne and Caroline in 1724. It may be assumed, then, that pedals were first used in England early in the eighteenth century.

A glowing description of Händel's organ-playing is given by Sir John Hawkins, and though Händel was not the regular organist of any church after his sojourn at Cannons, he was undoubtedly the greatest organ-player of his age, excepting J. S. Bach, whom he never met. The opinion of Sir John Hawkins

may, therefore, be quoted at length: "As to his performance on the organ, the powers of speech are so limited that it is almost in vain to attempt to describe it otherwise than by its effects. A firm and delicate touch, a volant finger, and a ready delivery of passages the most difficult are the praise of inferior artists: they were not noticed in Händel, whose excellencies were of a far superior kind, and his amazing command of the instrument, the fulness of his harmony, the grandeur and dignity of his style, the fertility of his invention were qualities that absorbed every inferior attainment. When he gave a concerto, his method in general was to introduce it with a voluntary movement on the diapasons, which stole on the ear in a slow and solemn progression; the harmony close wrought and as full as could possibly be expressed; the passages constructed with stupendous art, the whole, at the same time, being perfectly intelligible, and having the appearance of great simplicity. This kind of prelude was succeeded by the concerto itself, which he executed with a degree of spirit and firmness that no one could pretend to equal. Such, in general, was the manner of his performance; but who shall describe its effects upon the enraptured auditory? Silence, the truest applause, succeeded the instant that he addressed himself to the instrument, and that so profound that it checked respiration and seemed to controul the functions of

nature, while the magic of his touch kept the attention of his hearers awake only to those enchanting sounds to which it gave utterance."

Händel's contribution to organ literature, apart from that which is associated with his magnificent oratorios, includes several sets of concertos. The first set, consisting of six concertos (seven instrumental parts), published in 1734. The second set of six concertos (two with seven instrumental parts), published in 1741. (The instrumental parts to these published in 1760.) The third set of six concertos (seven instrumental parts), published in 1761, and a set of three concertos published in 1797, also with seven instrumental parts. The autographs of the first three sets are preserved at Buckingham Palace.

Händel will, of course, always be judged by his magnificent choral works, which embody the whole of his genius, while his organ works are but a part, yet his influence upon organ playing and composition in England was strongly marked and lasting. His interest in the noble instrument was made manifest in many ways, of which one of the most characteristic was his gift of an instrument to the Foundling Hospital.

Händel had, in 1749, given a concert of vocal and instrumental music for the benefit of this worthy charity, and had composed an anthem for the occasion, "Blessed are they that consider the poor."

This concert had enriched the hospital considerably, and now Händel, having been made a governor of the hospital, proceeded to present the institution with an organ, for its chapel. This organ was of three manuals, twenty-one stops, and sixteen hundred and twenty-three pipes, and was opened, with a performance of the "Messiah," on May 1, 1750, when the crush for seats was so great that a second performance was found necessary. But the matter did not rest here, for Händel repeated the performance annually during his lifetime, and thus increased the funds of the hospital by the sum of nearly seven thousand pounds, which was further added to after his death by those who continued the work until more than ten thousand pounds had been brought into the funds of the hospital by this one work alone.

Händel died on April 14, 1759, and was buried in Westminster Abbey.

CHAPTER V.

JOHANN SEBASTIAN BACH

THE Bach family filled many important positions as musicians during about three centuries. Several of them were organists, prominent in their day, though like all other organists, overshadowed by Johann Sebastian Bach, the greatest organist of his age, if not of all ages. A very brief sketch of the family may be permitted.

The first Bach in musical history was Hans, who lived at Wechmar, near Gotha, and who is mentioned as *Gemeinde-Vormundschaftsglied* there in 1561.

The next is Veit, probably son of Hans, born about 1550, and died 1619. He was a baker by trade, but played the cithara for pleasure.

His son Veit, born about 1580, became a musician and a carpet-weaver. He died in 1626, leaving a large family, of which Johannes became organist at Schweinfurt, and, after the Thirty Years' War, settled at Erfurt, as director of the "Raths-Musikanten" and later as organist in the church. He died in 1673.

Johann Christoph, the second son of Hans, was born in 1613, and was the grandfather of the great Bach. He held musical appointments at Weimar, Prettin, Erfurt, and Arnstadt, and died at the latter place in 1661.

Heinrich, the third son of Hans, born in 1615, became organist at Arnstadt, where he died in 1692, having filled his post for more than half a century.

Returning to Johannes of Erfurt, — his sons, Joh. Christian, born in 1640, and Joh. Aegidius, born in 1645, were both musical, and the latter became the father of Joh. Bernhard (1676–1749), who was organist at Erfurt, Magdeburg, and Eisenach, and of Joh. Christoph (1685–1717) who succeeded to the post of his father. Johann Ernst (1722–1777) was the son of Joh. Bernhard of Eisenach, and became a lawyer, though he was also chapel-master at the court of Weimar.

The sons of Johann Christoph of Erfurt and Arnstadt were, Georg Christoph (1642–97), cantor at Themar, and later at Schweinfurt, where he died; Joh. Christoph and Joh. Ambrosius, twins, born in 1645. Johann Christoph went to Arnstadt as "Hofmusikus," or court musician to the Count of Schwarzburg. He died in 1693, and his sons did not carry on the musical tradition of the family. Ambrosius was a violinist and became the father of many children, of whom Johann Christoph and Johann Sebas-

tian were musical. Johann Christoph (1671–1721) was a pupil of Pachelbel at Erfurt, and became organist of Ohrdruff. To his brother Sebastian we will return later.

Returning to Heinrich Bach of Arnstadt, we have his sons, Johann Michael (1648–94) and Johann Christoph (1643–1703).

Johann Christoph was the most famous of the generations preceding the great J. Sebastian. He became organist to the church at Eisenach at the age of twenty-three, and later became court organist. He died at Eisenach. His son Johann Nicolaus (1699–1753) became organist of the town and university of Jena, and died there. He was also a manufacturer of pianos. His children did not survive him, so that his branch of the family died with him.

Johann Michael was appointed, in 1673, organist at Gehren, where he died in 1694 in the prime of life. Of his six children, the youngest daughter, Maria Barbara, became the first wife of Johann Sebastian, and died in 1720. He also was a manufacturer of musical instruments.

In Johann Sebastian centres the progressive development of the race of Bach, which had been advancing for years. With him the vital forces of the race exhausted themselves, and further power of development stopped. Born in 1685, he was left

fatherless at the age of ten, and became a charge upon his elder brother, Johann Christoph, who was organist at Ohrdruff. Five years later he entered the Michaelis school at Luneburg, where his voice earned for him a free education. In his holidays he made frequent expeditions to Hamburg, on foot, in order to hear Reinken. He was appointed organist of the new church at Arnstadt in 1703. He had, after being three years at Luneburg, been appointed "Hof-musikus" at Weimar, and while at Weimar had visited Arnstadt and played upon the organ, and visited his relations. The result was that Bach was offered the position of organist, and installed with all due ceremony.

His organ contained two manuals and pedals, and twenty-four stops. After two years of untiring work at Arnstadt, Bach was moved by a desire to hear the celebrated organist Buxtehude, for he was unable to learn anything from musicians in his own neighbourhood. He therefore sought a month's leave of absence, and set out for Lübeck on foot, — a distance of some fifty miles, — and in due course Bach found himself standing before the organ which Händel had played upon two years previously, when in Lübeck upon a somewhat similar errand.

Even at the age of eighteen, when Bach played the organ as a candidate for the position at Arnstadt, he made a deep impression, and the authorities felt

bound to make a special effort on his behalf, and now when he sought Buxtehude his talent proved to be his best introduction.

Bach apparently forgot all about the limitations of his leave of absence, and remained three months under the influence of Buxtehude, so that on his return he was called to account by the Consistory. Besides this the clerical authorities at Arnstadt became dissatisfied with his manner of playing the service, for he had adopted a habit of indulging in ornamentations and digressions of a new and bold kind, even during the singing. So far did he go at times that the congregation did not know what they were listening to, and frequently got into complete confusion. Thus he completely alienated his choir, which was none too good for him. When requested to curtail his free preludes before the hymns, he contracted them to such a degree as to give general offence. The result was that his duties as organist became irksome and he devoted himself more than ever to the work of production. And now the "eternal feminine" puts in an appearance, for Bach is remonstrated with on account of a "strange maiden" whom he is supposed to have brought into the church and made music with, contrary to the traditions of the church.

His marriage in the following year to Maria Barbara, the youngest daughter of Michael Bach, of

Gehren, perhaps justifies the accusation. This wife became the mother of Bach's most illustrious sons, — W. Friedemann, C. P. Emanuel, Joh. Ch. Friedrich, and Joh. Christian. His marriage took place in the year 1707, and may have been prompted by a feeling of independence caused by the numerous offers made to him of positions as organist in different places.

At Easter, 1707, he was successful in a trial performance in the church of St. Blasius, at Mühlhausen, a position of greater honour, if not of greater emolument, than that at Arnstadt, and on October 17 the wedding took place and Bach brought his bride to Mühlhausen. But theological disputes in the church made his position at Mühlhausen uncomfortable, and it was with much satisfaction that he received the appointment of court organist at Weimar. His fame now soon spread throughout North and Central Germany, and he made many excursions from Weimar for artistic purposes, for he had by this time acquired unlimited mastery over the mighty instrument.

It was his habit to make visits, in the autumn of every year, to some of the larger towns in the vicinity, and to conduct, in person, performances of his own cantatas. In this way he visited Cassel, where he played before the crown prince, and so filled him with astonishment and admiration by his marvellous

execution of a pedal solo that the prince drew from his finger a ring set with precious stones and presented it to the master. "His feet flew over the pedal-board as if they had wings, and the ponderous and ominous tones pierced the ear of the hearer like a flash of lightning or a clap of thunder; and if the skill of his feet alone earned him such a gift, what would the prince have given him if he had used his hands as well?"

In the autumn of 1713 he went to Halle, where he performed with great success upon the new organ, which had sixty-three stops. The position of organist was offered to him, but, as the terms were not to his liking, he declined the honour.

In 1714 he visited Leipzig for the first time, and played at the St. Thomas or the St. Nicholas Church on the first Sunday in Advent, and conducted a performance of his cantata, "Nun komm, der Heiden Heiland."

In 1717 he visited Dresden, where he met Jean Louis Marchand, the celebrated French organist, who, being under the ban of the king's displeasure, had sought refuge at Dresden, and was much admired. Discussions becoming rife as to their respective merits, Bach was induced by his friends to challenge the vain and arrogant Marchand to a trial of skill. The challenge was accepted, the arrangements made, Bach and the umpires were ready at

the appointed hour, but Marchand's courage had failed and he had left Dresden that morning by the fast coach.

On his return from Dresden, Bach was engaged by the Prince Leopold of Anhalt-Cöthen as chapel-master at Cöthen. His life at Weimar was the most productive of organ music, for he was indefatigable in composing fugues and works of a kindred nature. For his pupils he produced the "Little Organ-Book, in which it is given to the beginning organist to perform chorales, in every kind of way, and to perfect himself in the study of the pedal, inasmuch as in the chorales to be found in it the pedal is treated quite as *obbligato*."

At Cöthen, on the other hand, Bach had no church duties, and his life was devoted to chamber-music, but his journeys to other towns were kept up. In 1717 he went to Leipzig to examine the new organ in St. Paul's Church, and in 1719 he went to Halle, where he endeavoured to meet Händel, who had visited his family for a short time after securing singers for his opera-house in England. Unfortunately Bach arrived just too late, for Händel had set out for England that same day. Ten years later these two great organists narrowly missed meeting again, and on that occasion it was Bach who was prevented by illness from travelling, so sent his eldest son from Leipzig to Halle with an invitation

to Händel, — but Händel's time was then too limited and the meeting never occurred.

In May, 1720, Bach returned to Cöthen after one of his journeys, and was met with the distressing news that his wife was dead and had been buried on the seventh day of that month. In the autumn of the same year he went again to Hamburg, where Reinken was still living at the age of ninety-seven. On hearing Bach's improvisation on "An Wasserflüssen Babylon" in the St. Katharine's Church, Reinken came to him and said, "I thought this art was dead, but I perceive that it still lives in you." Reinken invited Bach to visit him, and treated him with marked attention.

The organist of St. James's Church, Heinrich Friese, had died shortly before Bach reached Hamburg, and Bach offered himself as a candidate for the vacant position, but could not remain at Hamburg long enough to submit to the necessary tests. It appears that he was asked whether he would accept the place without passing any examination. He did not decline, but the committee elected another man, — Johann J. Heitmann, who, while unknown in his art, had promised to pay to the church four thousand marks in acknowledgment of having been elected.

On December 3, 1721, Bach married a second wife, Anna Magdalena Wülken, twenty-one years

of age, the daughter of the court trumpeter. She was extremely musical, and took part in her husband's labours, to his great satisfaction, and bore him six sons and seven daughters.

In 1723 Bach accepted a call to the St. Thomas Schule, Leipzig, as cantor, for since the marriage of the prince his interest in music had fallen off, and, on the other hand, he felt the necessity of a wider field than that offered by the court at Cöthen. "Das wohl temperirte Clavier" was one of the results of his work at Cöthen, the greater part of them having been written during that period.

At Leipzig Bach's duties, besides those in the school, included the direction of the music in the churches of St. Thomas and St. Nicholas. On ordinary Sundays a cantata and a motet were performed in only one of the churches, each in turn; the first choir sung the cantata under the leading of the cantor. But on the two first days of each of the great festivals, and at the New Year, Epiphany, Ascension Day, and Trinity Sunday, and on the festival of the Annunciation, concerted music was performed twice a day, and in both churches at once, the plan being that the first choir sang at St. Thomas's in the afternoon the same cantata that it had performed in the morning at St. Nicholas's, and on the next holy day following sang at St. Thomas's in the morning and St. Nicholas's in the

afternoon, the second choir taking the reverse order. The second choir sang under the conduct of its prefect. The rehearsals of the Sunday music took place in the church regularly on Saturday after two o'clock vespers, and lasted till four o'clock. The direction and performance of music for wedding festivals and funeral processions were also regarded as part of the cantor's official church duties.

It must not be imagined that Bach had an easy time at Leipzig, or that he was free from criticism. The great work which he accomplished, regarded from a distance of more than a century and a half, might easily lead one to suppose that the way was made clear and easy for him, but he found in Leipzig that the choir had fallen into such a wretched condition that some very decisive steps were necessary, if the music were to be carried on at all in the way that had become traditional. He therefore forwarded to the council a statement of the existing conditions, together with his views on the indispensable constituents of the various choirs.

Some slight attention was paid to his requests, but in spite of the lethargy of the authorities, he was able to conduct, for the first time, a performance of the "Passion Music" according to St. Matthew in the Holy Week of 1729.

Bach was accused of neglect of his duties; he was required to hold his classes more regularly; he

was declared to be "incorrigible," and it was stated that he "did nothing," a startling accusation, in view of the fact that, during the seven years that he had been cantor, he had not only produced the "St. Matthew Passion Music," in itself a monumental work, but had composed and performed a series of cantatas which, to any other musician, would have represented the labours of half a lifetime. On the occasion of the Jubilee of the Augsburg Confession, the 25th, 26th, and 27th of June, Bach had produced and conducted three grand cantatas, and this took place but a few weeks before the startling accusation that he "did nothing" was brought against him. It was resolved to sequestrate his income, and he was subjected to many petty indignities.

Goaded by these troubles, Bach sought a position in Russia. His own words to his old acquaintance, Erdmann, who had been appointed agent for the Emperor of Russia, in Dantzig, describes the situation: "I find that (1) this appointment is by no means so advantageous as it was described to me; (2) that many fees incidental to it are now stopped; (3) that the town is very dear to live in; (4) that the authorities are very strange folks, with small love for music, so that I live under almost constant vexation, jealousy, and persecution. I feel compelled to seek, with God's assistance, my fortune elsewhere."

No new field opened for Bach, and he remained

at Leipzig. By and by the conditions became somewhat ameliorated, and Leipzig remained his home until the day of his death. At Leipzig his greatest work was accomplished. Most of the great choral works were written and produced during the Leipzig period of Bach's life. His cantatas number about three hundred and eighty, besides which there are the various settings of the "Passion," the "Christmas Oratorio," and many smaller works.

After twenty-three years as cantor at Leipzig, his life ended in 1750, but not until he had already lost his sight, and in other ways had begun to feel the infirmities of age.

An interesting account is given of the organs in the churches at Leipzig in use in the time of Bach, a brief summary of which may be given here.

There were two organs in the St. Thomas Church. The larger had been placed there in 1525, having been previously in the Marien Church of the monks of St. Anthony at Eiche, not far from Leipzig. It was twice repaired in the seventeenth century, and in 1670 was also enlarged. In the year 1721 it was again renovated, and some four hundred new pipes and the mixture-stops added by Johann Scheibe. Again in 1730 and in 1747 this organ was repaired. It contained three manuals and thirty-six stops.

The other organ was the smaller and the older, having been originally built in 1489. In 1638 it was

taken from its original position, and removed to a new gallery, opposite to the large organ. At Easter, 1639, it was played in this place for the first time, and remained there until the time of Bach. In 1727 it was again repaired, but was of little use, and in 1740 it was removed by Scheibe, who used parts of it for building the organ in St. John's Church. This small organ contained three manuals and pedals, and twenty-one stops. It was kept only for high festivals, when two choirs and two organs were frequently used.

The organ at the St. Nicholas Church was built about 1597, and the last repairs, before the time of Bach, had been made in 1698, when it contained three manuals and pedal keyboard and thirty-six stops. It was again repaired in 1725 by Scheibe, and in 1750 by Hildebrand.

In contrast to these old organs, which were of moderate capacity, and liable to get out of order frequently, was the organ in the University Church, which Bach chiefly used when playing for his own pleasure or before other people. This organ was built in 1716, and fulfilled the highest expectations. It contained three manuals and pedal keyboard, and fifty-three stops. By a new invention six stops in the pedal organ were brought into connection with the great bellows of the manuals. This organ was built by Scheide, and made his reputation.

It is not exactly known at what period the playing of voluntaries came into vogue, but it is supposed to have been customary at Leipzig in the time of Bach. The prelude was used in order to prepare the congregation for the hymns which were to be sung, and was formed upon the melody of the hymn. With the advancing development of the organ, the custom of playing a concluding voluntary, in which the organist could exercise his talent at will in free fantasias and fugues, became more and more general, but there is little mention found concerning this practice.

For a comparison of Bach and Händel as organists we cannot do better than quote from Spitta's life of Bach, in which the subject is carefully weighed from the best evidence obtainable. Spitta writes thus:

"The mention of Mattheson brings us once more to a comparison and contrast of Bach and Händel — this time, however, not as men, but as organists. That Bach had no equal in Germany in playing the organ was soon an admitted fact; friends and foes alike here bowed to the irresistible force of an unheard-of power of execution, and could hardly comprehend how he could twist his fingers and his feet so strangely and so nimbly, and spread them out to make the widest leaps without hitting a single false note, or displacing his body with violent swaying.

But from England, on the other hand, Händel's growing fame had reached Germany, not only as a composer of opera and oratorio, but as an unapproachable organ-player. So far as England was concerned, that was not saying too much, but other foreigners who had heard him there brought the same news, and as he was a German, the comparison with Bach was obvious, while Bach's cantatas, Passion music, and masses were scarcely appreciated in the contemporary world as compared with Händel's music. The attempt made by his Leipzig friend, in 1729, to bring about a meeting of the two players miscarried, so opinions and assertions could spread unchecked. Some came from England with Händel's praises, but saying, nevertheless, that there was but one Bach in the world, and that no one could compare with him; others, on the other hand, were of the opinion that Händel played more touchingly and gracefully, Bach with more art and inspiration, and it was always the one then playing who at the moment seemed the greatest.

"In one thing all were agreed: that if there was any one who could depose Bach, it could be none but Händel; as, however, the names of those who formed this judgment have remained unknown, and we are no longer able to determine how far they were competent, it may be considered a happy accident that Mattheson heard both the masters and recorded his

opinion. Soon after the transactions of 1720, he writes that among the younger composers he had met with no one who displayed such skill in double fugues as Händel, whether in setting them or extemporising, as he had heard him do, with great admiration, a hundred times. A very laudatory general opinion of Bach has been already quoted; and in a remark written later they are set in direct comparison, as follows: 'Particularly, no one can easily surpass Händel in organ-playing, unless it were Bach, of Leipzig, for which reason these two are mentioned first, out of their alphabetical order. I have heard them in the prime of their powers, and have often competed with the former, both in Hamburg and Lübeck.' It is beyond a doubt that Mattheson was quite competent to pronounce judgment in such a case; he was a musician of incontestably sound training. But I regard it as equally beyond a doubt that in this instance his information is wholly worthless. Mattheson's recollection of Händel's organ-playing dated from the days of their youth, when they were much together — days which, as he grew older, he recalled with a peculiar pleasure. The experience is universal that favourable judgments cherished in youth are apt to persist, in spite of our progressive development, even when the subject of our interest is never again within reach for the verification of the opinion; and this

was the case here. Mattheson had never heard Händel play since 1706. Even if he had, his decision might have remained the same, because Händel's proclivities as an artist were far more sympathetic than Bach's to Mattheson, who had grown up under the influence of opera, — more particularly of Keiser's opera, — and who, while still young, had become indifferent to organ music. And this sympathy did not cease to exist, in spite of Händel's distant behaviour; still, it is an error to assert that after 1720 Mattheson showed a warm interest in Bach. I have already stated that this was not the case, and a collation of the passages from Mattheson's writings, relating to Händel and Bach, reveals his attitude very clearly. Finally, it is of some importance to note that vanity would prompt him to set Händel's importance as an organist as high as possible, for had he not competed with him in Hamburg and Lübeck? The notable mode of expression used in the sentence quoted — not free from partisanship, but only wavering — also had its origin in the want of lucidity, and the indecision of the writer, whose inclination and judgment balanced on opposite sides. All attempts to explain it away are vain; for this purpose he is useless.

"We may, however, accept his statements about Händel as a player and composer of double fugues, for there is at any rate something characteristic

in it; but this brings us back to deciding upon internal grounds, which is, in fact, what we must do with the whole question. It must all rest on this: to which of the two musicians organ music was of the deepest vital significance. Händel, too, had derived his first training from a German organist, and had been one himself, for awhile, in his youth; but he turned toward other aims, ending at last by using the organ as a musical means, one among others in the general mass of instruments he employed, but merely as a support, or to introduce external embellishments. Bach started from the organ, and remained faithful to it to the last day of his life. All his productions in other departments — or, at any rate, all his sacred compositions — are merely an expansion and development of his organ music; this was to him the basis of all creation, the vivifying soul of every form he wrought out. Consequently in this he, of the two composers, must have been capable of the greatest work — the greatest, not merely in technical completeness, but also in the perfected adaptation of its purport to the instrument. When once we are clear as to this, the accounts handed down to us are equally clear, and leave no doubt in our minds that Händel's organ-playing was not, properly speaking, characterised by *style* in the highest sense, — was not that which is, as it were, conceived and born of the nature of the instrument.



GEORG FRIEDRICH HÄNDEL

It was more touching and grateful than Bach's; but the proper function of the organ is neither to touch nor to flatter the ear. Händel adapted to the organ ideas drawn from the stores of his vast musical wealth, which included all the art of his time, just as he did to any other instrument. In this way he evolved an exoteric meaning, intelligible to all, and hence the popular effect. To him the organ was an instrument for the concert-room, not for the church. It corresponds to this conception that we have no compositions by Händel for the organ alone, while it was precisely by these that Bach's fame was to a great extent kept up until this (nineteenth) century; but we have by Händel a considerable number of organ concertos with instrumental accompaniment, and adapted with brilliant effect to chamber music.

"His fondness for the double fugue — an older, simpler, and not very rich form, of which, however, the materials are easier to grasp, and which is therefore more generally intelligible — can also be referred to his exceptional attitude toward the organ; and so no less may the improvisatory manner which was peculiar to his playing and to his clavier compositions, which came close to the limits of organ music; while the organ — which, both in character and application, is essentially a church instrument — must be handled with the utmost collectedness of mind and an absolute suppression of the mood of the moment.

It is in the highest degree probable that Händel, — whose technical skill was certainly supreme, — with his grand flow of ideas, and his skill in availing himself of every quality of an instrument, produced unheard-of effects in his improvisations on the organ. But even the more fervid and captivating of these effects must have been very different from Bach's sublimer style. I must at least contravene what has been asserted by an otherwise thoughtful judge, — namely, that he was surpassed on this one point, — taking it for granted that improvisation is to be criticised by its intrinsical musical worth, and not merely by its transient and immediate effect. At a time when so much importance was attached to extempore music, which indeed, as an exercise in thorough-bass, was part of the musical curriculum everywhere, it would have been most strange if the man whose whole being as an artist was wrapped up in the organ, and who had exhausted its powers in every direction, had not risen to a corresponding height in this point also. The express testimony of his sons and pupils as to his 'admirable and learned manner of fanciful playing' — *i. e.*, improvising — as to the 'novelty, singularity, expressiveness, and beauty of his inspirations at the moment, and their perfect rendering,' stands in evidence. 'When he sat down to the organ, irrespective of divine service, as he was often requested to do by strangers, he would choose some theme, and

play it in every form of organ composition in such a way that the matter remained the same, even when he had played uninterruptedly for two hours or more. First he would use the theme as introductory, and for a fugue with full organ. Then he would show his skill in varying the stops, in a trio, a quartet or what not, still on the same theme. Then would follow a chorale, and with its melody the first theme would again appear in three or four different parts, and in the most various and intricate development. Finally, the close would consist of a fugue for full organ, in which either a new arrangement of the original theme was predominant, or it was combined with one or two other subjects, according to its character.'

"So far as concerns the other aspects of organ music, the author of the Necrology might with justice appeal to Bach's existing compositions, which call into requisition the highest technical means in order to express the profoundest ideal meaning and 'which he himself, as is well known, performed to the utmost perfection,' and so confirm his statement that 'Bach was the greatest organ-player that has yet been known.'"

From the same source also we are able to draw some comparison between Händel and Bach in regard to proportions of voices, instruments, and organs in the performance of their great choral works.

During the sixteenth century vocal music in Germany had attained greatness, notwithstanding the fact that each part was often sung by a single voice. These insignificant choruses had remained, with few exceptions, in use throughout the seventeenth century and far into the eighteenth, while on the other hand the treatment of the instruments increased steadily in fulness and variety of colour, so that in the time of Bach an orchestra of weak calibre outnumbered the singers by more than a third. Bach had in the memorial service of August 23, 1730, twelve singers and eighteen instrumentalists besides the organist.

The choir with which Händel performed his oratorios in England was numerically smaller than his orchestra, but consisted of singers of greater technical ability than those of the German church choirs, and consequently the tone was much fuller, besides which Händel made a much more limited use of the organ. The characteristic feature of giving the vocal parts more importance than the instruments is very prominent with him, and pervades his music so strongly that, in performances of oratorios within a few years of his death, it was settled in England that the voices were to outnumber the orchestra. Händel's oratorio style tended toward laying a stronger and more decisive emphasis on the vocal factor, while Bach's chorus admits of strengthening addi-

tions only within narrowly defined limits, and, from the first, never bore an indirect ratio to the instruments.

"In Bach's church music the ruling or dominant factor is not the chorus or the voices — if there be any such factor it can only be said to be the organ, or, to put it more decisively, the body of sound used in performing Bach's church music is regarded as a vast organ, of which the stops are much more refined and flexible, and have the individuality of speech.

"Händel and Bach, the fundamental sources of whose genius were in part the same, had arrived at directly opposite results in this as in many other problems of art."

In the latter part of the eighteenth century, after the death of Bach, as the influence of the Protestant Church decreased, the spiritual meaning of Bach's church music became less understood. The organ was used less, and a more secular and theatrical style became popular, so that it remained for Mendelssohn to give the permanent impetus to the growing admiration for Bach by reviving the "St. Matthew Passion Music" in Berlin on March 12, 1829, exactly one hundred years after its production.

Since that day Bach societies have been formed without number in all musical countries, and from all musical centres is accorded the worship of the great

musical genius which was but grudgingly given during his lifetime.

In Johann Sebastian Bach culminated the genius of his family. Those of his sons who survived him did not reach the greatness of their father. W. Friedemann, called the Halle Bach, was the most gifted of the sons, and was considered the greatest organ-player of his time. But he sunk into dissolute habits, and died in 1784 in a state of great degradation and want.

Carl Philipp Emanuel, the third son of Sebastian, was born in 1714, and was brought up to study the law, but being a good musician, relinquished the law, and in 1737 went to Berlin. Some nine years later he became accompanist to Frederick the Great. In 1757 he went to Hamburg and took the direction of the music in one of the churches there. He succeeded Telemann in 1767, and held his post until his death in 1788. As composer, director, teacher, and critic his influence was great, and he was much respected and beloved, for he had pleasant manners, literary culture, and was a very active man in music.

Wilhelm Friedrich Ernst was a son of Johann Christoph Friedrich, Sebastian's ninth son, who is known as the Bückeburg Bach, an upright, modest, amiable man. Wilhelm F. E., after a sojourn of some years in London with his uncle, Joh. Chris-

tian, settled in Minden, but was called to Berlin as cemballist to the queen. He died in 1845.

Johann Christian, the eleventh son of Sebastian, went to Milan, where, at the age of nineteen, he became organist of the cathedral. Wishing to devote himself to opera, he resigned his position and married Grassi, the prima donna. He accepted an appointment as director of concerts in London, where he died in 1782. He was most successful as a pianist and composer for the pianoforte.

CHAPTER VI.

THE CONTEMPORARIES AND PUPILS OF BACH

It is now necessary to go back a few years and look up some of the German organists, who, a few years older than Bach, were more or less connected with him, and whose lives are of interest for that reason.

One of these was Johann Pachelbel, who was born at Nuremberg in 1653, and whose life was somewhat troubled by the unsettled political conditions of the times. Pachelbel, on completing his education, became deputy organist at the cathedral in Vienna, after which he secured the positions of organist at Eisenach in 1675, Erfurt in 1680, and Stuttgart 1690. From 1692 to 1695 he was at Gotha, when he went to Nuremberg as organist to the church of St. Sebaldus, where he passed the remainder of his days, dying in 1706.

As a resident of the two chief centres of the Bach family, he had ample opportunity to meet many of its members. He was on intimate terms with the father of Sebastian, who chose him to be godfather

to one of his daughters and teacher of his eldest son.

At a time when Italy and South Germany had outstripped North Germany in the art of organ music, Pachelbel carried the Southern influence into the heart of Germany, and stood above all his contemporaries as a writer. Eight choral treatments by him, published in 1693, are said to indicate his highest level in that line.

Pachelbel exerted a large influence on organ-playing and composition. Among his most prominent pupils were J. H. Buttstedt (1666–1727), who succeeded him in his position at Erfurt, and who was a great master of his instrument as well as a remarkable composer of organ chorales and fugues; Nikolaus Vetter, born in 1666, organist at Rudolstadt until after 1730; Andreas Armstroff (1670–1699) organist at Erfurt; Johann Graff, organist of Magdeburg (died 1709). Of the following generations, among the more important who followed in his steps were George Kauffmann (1679–1735); Gottfried Kirchoff (1685–1746), organist at Halle; and Johann Walther of Weimar (1684–1748.)

Johann Kuhnau, who had preceded Bach as cantor at Leipzig, was a remarkable musician in his day. Born in 1667 at Geysing, he became a chorister at Dresden, where he received good musical instruction. In 1684 he became organist of the Thomaskirche at

Leipzig, and, in 1701, cantor in the Thomas-Schule. His talent was marked by phenomenal versatility, for he acquired considerable knowledge of languages, mathematics, and jurisprudence, and was an ingenious writer on musical subjects. It is said that previous to his arrival at Leipzig (which was at the age of seventeen), he had maintained himself by working in the school at Zittau, and lecturing on French.

In practical music he made himself famous by being the first to transfer the chamber sonata to the clavier. Kuhnau died in 1722, admired and honoured as one of the best musicians of his time.

George Philipp Telemann, whose name frequently occurs in connection with Bach, was born in 1681 and was therefore four years older than Bach. He was a native of Magdeburg and the son of a clergyman. His musical knowledge was gained without any regular instruction, but by diligently studying the scores of the great masters. In 1700 he became a student at the University of Leipzig, and while carrying on his studies of languages and science, became organist of the Neukirche and founded a society among the students called "Collegium Musicum." After numerous changes from one post to another, he became, in 1721, cantor of the Johanneum, and Musikdirektor of the principal church in Hamburg, remaining there until his death in 1767.

Telemann was a highly skilled contrapuntist and a most prolific composer, so much so that it is said he could not reckon up his own compositions. It is said that the shallowness of church music at the latter end of the eighteenth century is due to the influence of Telemann; nevertheless he is called a prominent representative of the Hamburg school in its prime during the first half of that century.

Johann Gottfried Walther was regarded as a second Pachelbel, and in his arrangements and variations of chorales on the organ he stood second to Bach himself. Walther was a native of Erfurt, and was born in 1684. He was distantly related to Sebastian Bach, and a pupil of Johann Bernhard Bach. In 1707 he became organist of the town church at Weimar, where he remained until his death in 1748.

Walther's name in the world of music is noted by his "Musical Lexicon," published at Leipzig in 1732, which is the first German attempt to bring the whole mass of musical information into the dictionary form. This work was the fruit of his leisure hours, and he died while still occupied in trying to bring it to perfection. His chief occupation was practical music — playing, teaching, and composition. His style of playing is said to have been broad and solid, a conclusion which is reached from a study of such of his compositions as are preserved, a number of which

are for the organ or clavier. His chief interest was bestowed upon organ chorales, of which he was not only a prolific arranger, but also a diligent collector. Though intimate with Sebastian Bach for a number of years, there are indications, in the meagreness of his mention of Bach in his "Lexicon," that the friendship did not last.

Johann Tobias Krebs was one of the pupils of Bach who became eminent. He was born in 1690 at Heichelheim, near Weimar, and in 1710 was organist and cantor at Buttelstadt. He was at first a pupil of Walther's in playing and composition, but continued his studies under Bach. His son, Johann Ludwig, also became an organist of the first rank, and was a pupil of Bach at the age of thirteen. After nine years' study under Bach he became organist successively at Zeitz, Zwickau, and Altenburg, where he died in 1780.

Johann Caspar Vogler, born at Hausen, near Arnstadt, in 1696, is said to have been a pupil of Bach while still a boy, and while Bach was organist at the New Church. Later he went to the musical training school at Erlebach, and then studied under Petter, the organist at Rudolstadt, after which he returned to Bach and became one of his best pupils. In 1715 he was organist at Stadtilm, but on the death of Schubart, Bach's first pupil, succeeded him at Weimar, where he remained, the Duke Ernest August giving

him the title of vice-burgomaster in order to keep him at Weimar. He died about 1765.

Johann Gotthilf Ziegler, born at Dresden in 1688, was for a time under Bach's tuition, for organ-playing. Ziegler lived at Halle, where he was organist of the church of St. Ulrich, and was much sought after as a teacher. He declined all offers of honourable employment elsewhere. It is said that his talent was early, ripe, versatile and restless, and in addition to music he also studied theology and jurisprudence.

Bernhard Bach, organist at Ohrdruff, who has already been mentioned, a nephew of Sebastian, was also his pupil, and it is probably to his industry that we owe a valuable manuscript copy of Sebastian Bach's compositions.

Johann Christian Kittel, a native of Erfurt (1732–1809), was one of the last of Bach's pupils, for Bach died when Kittel was but eighteen years of age. Kittel became organist at the Predigerkirche at Erfurt in 1756, but his pay was wretchedly inadequate, and his life was passed in poverty. He was obliged, in his old age, to make a tour of Göttingen, Hanover, Hamburg, and Alrona, after which he returned to Erfurt and was kept from starvation by a small pension allowed him by Prince Primas of Dalberg.

Kittel was renowned for his playing rather than for his compositions, and he formed many excellent

pupils, among whom was Rinck, who inherited his papers. That Kittel was a devout worshipper of Bach is shown by the story, generally accepted as true, that he possessed a full-sized portrait of Bach, which he kept screened by a curtain. When any of his pupils had merited reward, he would draw back the curtain and allow them to look at the portrait as the greatest privilege which he could bestow upon them.

Jacob Adlung, born at Bindersleben, Erfurt, in 1699, was theologian, scholar, and musician, and was known for his masterly playing, though he is not regarded as a musician of high rank. He was organist of the Evangelical church at Erfurt, and died in 1762. He lost his house and all his possessions by fire in 1736, but by his energy and perseverance succeeded in overcoming his adverse fortune and left several works of lasting value in musical literature. In his youth he was befriended by Nicolaus Bach at Jena, who sometimes allowed him the privilege of playing upon his organ.

Another prominent organist of the same period was Johann Ernst Eberlin, born at Jettingen in 1702. Little is known of his early education, but he became court organist to Archbishop Franz Anton, Graf von Harrach, in 1727. Of his compositions for the organ the best known are "IX Toccate e fughe per l'organo," dedicated to Archbishop Jacob Ernst. His

writings were numerous, and it was said by Marpurg that he wrote as much and as rapidly as Scarlatti and Telemann. He died in 1762, at Salzburg.

Heinrich Nicolaus Gerber, born in 1702, was the son of a peasant, and went to the University of Leipzig, where he came under the influence of Bach, by whom his love of music was encouraged and developed. He became organist at Heringen, and in 1738 court organist at Sondershausen, where he died in 1775. The early part of his life was largely spent in escaping from the recruiting officers of Frederick William I., and not until he was installed at Sondershausen was he safe. His great height marked him for the attention of the officers. He composed for organ and other instruments, and made musical instruments, and for many years was court secretary. His son Ernst Ludwig compiled a valuable Lexicon of Music.

Johann Georg Albrechtsberger, who was born in 1736 at Klosterneuberg, near Vienna, and died at Vienna, in 1809, held for a long time an important position in the world of music, for he was teacher of many celebrated musicians, among whom may be mentioned Beethoven, Hummel, Weigl, Seyfried, Eybler, and Mosel. He began life as a chorister in his native town, whence he proceeded to Mölk, where he was noticed by the crown prince, who afterward became the Emperor Joseph. He held the

position of organist at Mölk for twelve years, after which he was organist at Raab in Hungary, and then at Mariataferl, from which place he went to Vienna to take the position of *Regens Chori* to the Carmelites. In 1772 he was appointed court organist, and some twenty years later he became director of music at St. Stephen's, where he entered upon his career as a teacher.

He is said to have been a conscientious and painstaking teacher, but in Beethoven he found a pupil who, apparently, left rather a painful impression on him, for he said to an inquiring person, "Have nothing to do with him; he has learnt nothing, and will never do anything in decent style," an opinion which has not been fully justified by events.

Albrechtsberger's compositions are computed to have numbered two hundred and sixty-one, but only twenty-seven were printed. The finest of these is a Te Deum, which was not performed until after his death.

Justin Henry Knecht, native of Biberach (1752), had a great reputation in his day, as organist, composer, and theoretician. He was well educated and held for a time the position of professor of literature in his native town. From this he drifted by degrees into music, and became director of opera and of the court concerts at Stuttgart, which positions he resigned after a couple of years, and returned to

Biberach, where he died in 1817. Knecht was soon forgotten, but one is reminded of him by the fact that he composed a Pastoral Symphony on a scheme almost identical with that used by Beethoven for his immortal "Pastoral Symphony" some twenty years later. Apart from the title, no comparison of the two works can be made.

Joh. Chr. Ludwig Abeille was a native of Bayreuth and became court organist at Würtemberg. He received a gold medal at the completion of fifty years of faithful service, also a pension, and died shortly after at the age of seventy-one.

August Eberhardt Müller was organist of St. Nicholas Church at Leipzig from 1794 for several years. He was born at Nordheim in Hanover, and was the son of an organist. He, like many other musicians, began to study law, but gave it up in favour of music, and in 1789 became organist of the church of St. Ulrich in Magdeburg. In 1792 he became director of the concerts in Berlin, and two years later organist at Leipzig. Müller ended his days at Weimar (1817), to which place he moved in 1810. He was equally proficient as a performer on the organ and harpsichord, and amongst his composition are suites for organ; a sonata and chorale, with variations.

Joseph Preindl (1758–1823) was a native of Marbach on the Danube, and became a pupil of Al-

brechtsberger in Vienna. He was a good composer, a skilled pianist and organist, and a teacher of singing. His compositions include masses, smaller church pieces, and pianoforte and organ music. Preindl was appointed, in 1790, choirmaster of the Peterskirche, and in 1809, chapel-master of St. Stephen's in Vienna. The latter post he held until his death, when his pupil Gansbacher was elected to succeed him.

Johann Gansbacher was a native of Sterzing in the Tyrol (1778–1844), and enjoyed a somewhat picturesque life. Beginning as a chorister in his native village, where his father was organist and choirmaster, he later went to Innspruck, Halle, and Botzen, and learned the organ, piano, cello, and harmony. In 1795 he became a student in the University of Innspruck, but served as a volunteer in the "Landsturm," which was formed in the following year. In 1801, after having won the gold "Tapferkeits-medaille," he went to Vienna and studied under Vogler and Albrechtsberger. He was recommended as a teacher by Haydn, Gyrowetz, and other distinguished persons, and was associated with Weber and Meyerbeer, who were his fellow pupils and lasting friends. With Weber he went to Mannheim to assist him in his concerts, and later he was with Weber in Prague, assisting him in his "Kampf und Sieg." In Vienna he became acquainted with Bee-

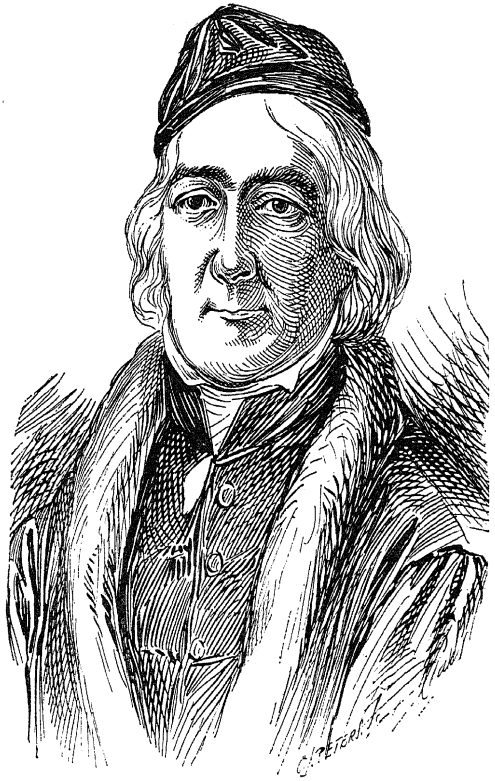
thoven. He also served in the war of 1813, and went to Italy as a captain in the army. Eventually, on the death of Preindl, he applied for the position of chapel-master in the cathedral at Vienna, and was appointed, and held that post until his death in 1844. His compositions number two hundred and sixteen, of which a large number are sacred, but apparently none are for organ alone.

One of the names most familiar to all organ students is that of Rinck. Johann Christian Heinrich Rinck was a native of Elgersburg in Saxe-Gotha (1770). He became a pupil of Kittel, who was a pupil of Bach, and at the age of nineteen he accepted a post of organist at Giessen (in the duchy of Hesse), his salary being fifty florins, about twenty-one dollars, per annum. His life after this time was strange. Unable to get much teaching, in addition to this paltry pittance, he added to his music the work of a lawyer's copyist. In 1792 he became usher at a school; the following year he was promoted to the situation of writing-master! And, in 1803, his patience was rewarded with the post of music-master at the College of Giessen. From this time on, he was insured against poverty; and gradually rising, became court organist at Darmstadt — at the head of his profession, beloved by all, and in the highest favour of his prince.

Rinck will always be remembered as one of the

great players, and during his career he made many artistic tours and gained many high honours, such was the admiration his playing elicited. At Treves, in 1827, he was treated with great honour; in 1831, he was made a member of the Dutch Society for the Encouragement of Music; in 1838, he was decorated by the Grand Duke Ludwig with the cross of the first class; in 1840, he was made Doctor of Philosophy and Arts by the University of Giessen. A grand fête took place at Darmstadt also in honour of the fiftieth anniversary of his installation as court organist. "It was a beautiful and interesting sight," writes Mr. Aspull, "to witness the homage paid by all the élite of the town to this noble, good, and worthy old man, whose modesty is only excelled by the candour of his expressions." He was presented on this occasion, by the duke, with a superb easy chair, a portrait of his Serene Highness, and a tea-service in gold, accompanied by an autograph letter as hearty as the recipient was worthy.

Sir Herbert Oakley says of him: "His reputation is based on his organ music, or rather his 'Practical Organ School,' a standard work. Rinck's compositions for his instrument show no trace of such sublime influence as might be expected from a pupil, in the second generation, of Bach; indeed, throughout them fugue writing is conspicuous by its absence. But without attaining the high standard which has



JOHANN CHRISTIAN HEINRICH RINCK

been reached by living composers for the instrument in Germany, his organ pieces contain much that is interesting to an organ student, and never degenerate into the debased and flippant style of the French and English organ music so prevalent at present" (1890).

Rinck's compositions were not confined to his "Practical Organ School" and "Preludes for Chorales," which are his best known works, but he wrote a good deal of chamber music, and some church music, including twelve chorales for men's voices, two motets, and a Pater Noster, for four voices with organ. Altogether his works number one hundred and twenty-five.

There have been two celebrated organists named Muffat. The first, George, was a Frenchman, and studied Lully's style in Paris for six years. He was, previous to 1675, organist of Strasburg Cathedral; he then visited Vienna and Rome. In 1690 he became organist, and, five years later, chapel-master and master of the pages to the Bishop of Passau, and died there in 1704. Among his publications was "Apparatus Musico-organisticus," — twelve toccatas, chaconne, passacaglia, — which was of importance in the development of organ-playing.

August Gottlieb Muffat was born about 1690, and became a pupil of Fux. He became a distinguished organist and a composer of taste, and pub-

lished for the organ "72 Versetten oder Fugen, sammt 12 Toccaten, besonders zum Virchendienst bei Choral-Aemtern und Vespern dienlich."

Muffat became in 1717 court and chamber organist to the Emperor Charles VI. and the Empress Amalie Wilhelmine. He died in 1770 at Vienna, but had retired on a pension in 1764.

It is advisable now to take a glance at the development of organ music, and for this purpose nothing can be better than to take a few excerpts from the detailed and exhaustive account of it written by Philip Spitta. "The art of writing for the organ," he says, "which had been previously confined to a mere ornamental transcription of vocal compositions, in the beginning of the sixteenth century put forth the early buds of a characteristic blossoming, with the first traces of a style peculiar to itself. In Italy Claudio Merulo found in the toccata, as it was called, — a kind of composition in which he endeavoured to give full play to the wealth of the tone possessed by the organ, by alternating combinations of brilliant running passages with sostenuto sequences of harmonies, — a form which, if somewhat erratic and fantastic, was still highly capable of development. The first steps were taken toward the development of the organ fugue in the *canzone* of Giov. Gabrieli; and Sweelinck, a Dutchman, gained great celebrity, it would seem, particularly by his elaboration of the

technique, and by a great gift for teaching, and endeavoured to make the heaviness of the organ style lighter and more pleasing by skilful and graceful handling. Samuel Scheidt, the organist at Halle, was one of his pupils. In his 'Tablatura Nova,' he first succeeded in treating the chorale as adapted to the organ in a very varied manner, and with considerable inventive power. . . . A new path is opened out, and abundant means are brought in to level it; but the practical precision and arrangement are lacking which would give the full value to each in its place. In the course of the century a whole series of well defined, and in themselves logical forms, grew up for treatment of chorales. Only a few of these are found in any degree pure in Scheidt, and those the most obvious; among them must be included the method by which the chorale is worked out line by line on the scheme of a motet, and, closely connected with this, the chorale fugue, in which Scheidt still clung evidently to the vocal style."

A great deal of discussion is given to Johann Christoph Bach, of whom Spitta says: "Following his natural bent, he pursued his own path through this department of music, and, so far as we are now able to judge, never departed from it. The next generation knew him no more, — did not understand him, and ignored him altogether. . . . All that he

thus created in his isolated position is found, after due consideration, to be neither unworthy of his great talents nor in any contradiction to the praise awarded to him, even as a master of the organ, by the later and greater members of his family. But one single man cannot do everything, and Johann Christoph is a striking instance of how much we owe to the Italians, even in that most German of all forms of music, the organ chorale. A yearning after an ideal thoughtfulness, profound care for details, — these there was no need to borrow from foreigners; but the sense of beauty as revealing itself in the frankest and grandest forms was needed to sustain and invigorate us ere we could create anything truly masterly. Such succour soon came flowing in from the South. The organ with its echoing masses of chords, produced by one man, and progressing at his sole will and pleasure, was the most complete conceivable contrast to the ancient chorale music, that rich and complicated tangle of so many individual voices which could never altogether become mere instruments. This, more than anything else, brought about the transformation from the old polyphonic to the new harmonic system. It may, perhaps, seem strange to many readers, and yet it is quite natural, that even the best masters, between 1650 and 1700, showed a much more homophonic spirit, a much more independent treatment of the vocal parts than is com-

patible with the pure organ style, according to our modern conception of it. Of course the rigid and heavy quality of the organ does not require for its highest idealisation mere external movement, — as attained by runs and spreading of chords, — but an inner vitality from the creation of musical entities, — for what else can we call melody and motive? — and by their intelligent reciprocity. But this is always a secondary, and not, as in polyphonic vocal music, a primary consideration. We admire with justice the organic structure of an organ piece by Sebastian Bach, every smallest detail of it instinct with vital purpose; but the so-called polyphonic treatment, which clothes the fine harmonic structure, is but a beautiful drapery. It resembles a Gothic cathedral, with its groups of columns that seem a spontaneous growth, and its capitals wreathed with flowers and leaves; they call up to our fancy the seeming of an independent life, but they do not live, only the artist lives in them. This radical distinction cannot be sufficiently insisted on; without a comprehension of it, the whole realm of organ music is an independent art, and all that has any connection with it, including the whole of Sebastian Bach's work, cannot be understood."

After a lengthy discussion of Joh. Christoph Bach, Spitta proceeds to show the influence of Pachelbel, who, "in the last twenty years of the

seventeenth century, helped above all others to advance the art of organ music," and we may well quote that portion which leads up to the analysis of Pachelbel's compositions.

"His constant changes of residence between South and Central Germany had an essential effect on Pachelbel's art, by giving rise in him to the amalgamation of various tendencies. The style of chorale treatment which was chiefly practised in Thuringia and Saxony found in the skeleton of the church hymn a form offering, it is true, a poetic rather than a musical unity; but it ran the risk of being decomposed by such handling into incoherent fragments. With that feeling, so especially characteristic of Italy, for grand and simple forms, toward which the very being of the organ pointed, and in far more favourable circumstances, Italy and South Germany, under direct Italian influence, had far outstripped North Germany in the art of organ music. Frescobaldi, organist to the church of St. Peter at Rome, had, so early as in the first half of the century, risen to a height of mastery which, in certain points, — for instance, in the skilful contrapuntal treatment of a *cantus firmus*, — was scarcely surpassed by any Catholic organ-master of later date. In the toccata, by careful elaboration, a form had at last been worked out which contained in itself nearly all that the art had then achieved — fugues, free imita-

tions, brilliant ornamental passages, and the mighty flow of chord progressions. This summit . . . had been reached by the end of the century; what remained to be done it was beyond the powers of the Catholic organists to achieve. The motive supplied by the Protestant chorale was lacking to them; the Gregorian chant, which Frescobaldi handled so efficiently and effectively for the organ, founded as it was on solo declamation and the church modes, was opposed in its very essence to that richer development in the new harmonic system, by which alone the full expansion of instrumental music became possible. In the Protestant chorale, on the contrary, that fresh and native growth from the heart of the people, organ music was destined to find the natural element which the Roman nationalities could not supply to it, that pure and unsophisticated essence which penetrated and invigorated all its branches. Nor was it merely an abundant flow of new melodic inventions that sprung from this source: quite new forms of art grew on and from it; an undreamed-of wealth of harmonic combinations was discovered, and possibilities of instrumental polyphony hitherto unknown. Pachelbel carried these achievements of the South into the heart of Germany, took possession of the elements he there found ready to his hand, and from the two constructed something newer and finer. Nowhere better than in Thuringia could his genius

have met with men capable of welcoming it with unbiassed minds, and with a greater capacity for furthering it on its way. From this time forth the focus of German organ music lay undoubtedly in Central Germany; the South fell off more and more; the North, with Dietrich Buxtehude at its head, preserved its position somewhat longer, and even constructed a certain chorale treatment of its own, which, however, lagged far behind that of Central Germany in variety and depth."

CHAPTER VII.

ENGLISH ORGANISTS OF THE EIGHTEENTH CENTURY

RETURNING to England, the first of the celebrated organists who was born in the eighteenth century was Doctor William Boyce, a native of London. Born in 1710, he became a chorister at St. Paul's Cathedral, and on leaving the choir was articled to Maurice Greene, at that time organist of the cathedral. His first position as organist was at Oxford Chapel, Vere St., London, and while here he continued his studies under Doctor Pepusch. In 1739 he became organist of St. Michael's, Cornhill, and in the same year was appointed composer to the Chapel Royal, in which office he distinguished himself by writing many fine anthems, which are still used.

In 1737 Boyce was appointed conductor of the festival of the three choirs, Gloucester, Worcester, and Hereford, which post he held until 1745, and four years later he became organist of All Hallows, Thames Street, and in the same year took his degree of Doctor of Music at Cambridge.

In 1755 he succeeded Doctor Greene as master of the king's band of music, and conductor of the festivals of the Sons of the Clergy, held annually at St. Paul's Cathedral. On the death of John Travers, in 1758, Doctor Boyce became organist to the Chapel Royal, resigning his other organ positions.

From his youth Doctor Boyce had suffered from deafness, and now his infirmity obliged him to give up teaching. He therefore turned his attention to the work which has added greatly to his fame, viz., the compiling of his three volumes of Cathedral Music, one of the most valuable collections in existence.

Boyce's style was massive, dignified, and impressive, and his anthems are considered equal to anything in the whole repertory of cathedral music. He has been regarded by competent critics as one of the last of a race of English church composers possessed of power and individuality of character sufficiently well marked and well set as to enable them to resist certain meretricious influences from without. Most of those that followed in the next generation seemed moved to utter second-hand thoughts in a second-hand manner, so that in sheer despair of obtaining anything that might be counted as truly worthy of the church service, men looked abroad, and instead of studying to make themselves equal to the effort of continuing the

traditions of the elders, tinged with more modern knowledge, they set themselves to work to adapt compositions not originally intended for church use to words that might give a colourable pretext for their introduction into church.

A name which may not be exactly appropriate here, and yet which cannot well be left out, is that of Doctor Pepusch, who was very prominent in English musical matters for many years, and who was organist, for a time, to the Duke of Chandos, the position afterward filled by Händel.

John Christopher Pepusch was born in Berlin, where his father was a Protestant clergyman. His musical talent was early developed, and at the age of fourteen he received an appointment at the Prussian court, which he held for sixteen years, at the same time devoting himself to the study of Greek, and becoming a skilled theorist. An unpleasant incident — seeing the summary decapitation of an officer without trial — made him feel the desirability of getting away to some place where heads were safer, and he went to Holland, and thence to England, arriving in London about the year 1700. He took his degree at Oxford in 1713, and was prominent in the establishment of the Academy of Ancient Music, and in most of the musical doings of the times, — operatic, theatrical, etc. He wrote a treatise on harmony, and married Marguerita de l'Epine, the celebrated singer,

and was frequently mentioned by Samuel Pepys in his immortal "Diary."

In 1737 Doctor Pepusch was appointed organist of the Charter House, and retained that post during the remainder of his life, which ended in 1752. Doctor Pepusch was profoundly skilled in musical science, and was the teacher of such men as Travers, Boyce, and Cooke.

At one time he set out for the Bermudas, to establish a school of music, but soon after leaving port the ship was wrecked, and on reaching dry land, he decided to remain there. His marriage shortly afterwards to the songstress who brought him a fortune, no doubt confirmed his determination to stay at home.

A very remarkable organist was John Stanley, born in London in 1713, who became blind, by accident, at the age of two. He began to learn music when seven years of age, and his talent developed so rapidly that in 1724, when only eleven years old, he was appointed organist at All Hallows, Bread Street, and two years later of St. Andrew's, Holborn. In 1729 he took degree of Mus. Bac. at Oxford, and in 1734 he became one of the organists of the Temple Church. He succeeded Doctor Boyce as master of the king's band of music in 1779, and died in 1786. He wrote a good quantity of music, amongst which were thirty-six organ voluntaries. He

appears to have been a very active man, for he associated himself with J. C. Smith in carrying on the oratorio performances formerly conducted by Händel. Burney says of him that he was "a neat, pleasing, and accurate performer, a natural and agreeable composer, and an intelligent instructor."

John Alcock, born in London in 1715, was a pupil of Stanley, though but two years his junior. After several appointments in different places, he became organist, master of the choristers, and lay vicar of Litchfield Cathedral, but resigned the two former offices in 1760, retaining that of lay vicar. He died at Litchfield at the age of ninety-one. Alcock is regarded as a good musician who would not degrade his art to gratify the popular taste.

Doctor Nares, born at Stanwell, Middlesex, in 1715, was a chorister in the Chapel Royal, and afterward a pupil of Doctor Pepusch. He acted for a time as deputy organist at St. George's Chapel, Windsor, but in 1734 was appointed organist of York Minster. In 1756 he became organist of the Chapel Royal, succeeding Doctor Greene, and he died in 1783. He did not distinguish himself as a composer.

Doctor Charles Burney was more celebrated as a musical historian than as an organist; nevertheless, as he did hold various positions as organist and as he was an important man in musical history, he should

be mentioned here. He became a pupil of Doctor Arne, and organist of a church in Fenchurch Street, London, in 1749, but two years later, being threatened with consumption, he accepted a position as organist at Lynn-Regis, Norfolk, where he remained for nine years and regained his health. He now returned to London and entered actively into the musical life of the city, but in 1770 he set forth on a tour of the Continent, in search of material for his history of music. During this first journey he visited the south of Europe, publishing an account of his journey on his return. He then set out on a tour of the Netherlands and Germany.

His history of music was published in four volumes, the first appearing in 1776 and the last in 1789.

In the same year Doctor Burney was appointed organist at the Chelsea Hospital, and passed the remaining twenty-five years of his life in that place. He was a man of high attainments, exemplary character, spirited and gentlemanly manners. He died in 1814. Among his compositions were six cornet pieces with introduction and fugue for the organ.

Thomas Saunders Dupuis, born in England of French parents, was one of the best organists of his time (1733–1796). As a boy he was a chorister in the Chapel Royal, and on the death of Doctor Boyce in 1779, Dupuis succeeded him there as organist.

Although he composed a quantity of church music which was published, none of it was ever reprinted.

Jonathan Battishill, born in London in 1738, was one of the choristers of St. Paul's Cathedral, and became deputy organist for Doctor Boyce at the Chapel Royal. He was a good composer both of church and secular music, and was known as one of the most remarkable extempore players of his day, and a most accomplished organist. His memory was prodigious, and he could not only play a piece which he had read through carefully once, but could at any time afterward recall it with slight effort of memory. It is said that he once played to Doctor Arnold the greater part of his oratorio, "The Prodigal Son," which the author had nearly forgotten, and this without ever having seen the work, but having only heard it twice some thirty years previously.

Battishill was twice married, and survived his second wife some twenty-five years. He died at the age of sixty-three, and was buried in St. Paul's, near to Doctor Boyce.

Doctor Samuel Arnold, born in London in 1740, held many important positions, and was an active musician and prolific composer. He was organist of Westminster Abbey in 1793, succeeding Doctor Cooke, and three years later became conductor of the annual benefits for the Sons of the Clergy at St. Paul's. He was also appointed, in 1789, conductor of the

Academy of Ancient Music, which institution was then in its decline.

Doctor Arnold devoted the greater part of his energies to the stage, and composed several operas which became popular upon both sides of the Atlantic, but in church music he is remembered chiefly on account of his collection, which was a continuation of that made by Doctor Boyce. He wrote several oratorios and anthems, but they were not remarkably successful. Doctor Arnold died in 1802, and was buried in Westminster Abbey.

A long period elapsed between Arnold, and Attwood and Wesley, who were the next organists of great talent in England. There are, nevertheless, several names worthy of mention. The family of Corfe, for instance, and that of Camidge. Doctor Busby, John W. Callcott, and Beckwith were all men of ability.

Joseph Corfe was born in 1740 at Salisbury, and became organist of Salisbury Cathedral. His son, Arthur Thomas, born in 1773, was organist and choir-master of the same cathedral, being appointed on the resignation of his father. He died in 1863, at the age of ninety. His son, Charles William, became organist of Christ Church, Oxford.

John Camidge, born about 1735, was organist of York Cathedral from 1756 until the time of his death in 1803, — forty-seven years, — when his son

Matthew was appointed to the position thus made vacant. Matthew died in 1844, when his son John succeeded him in the same position, and the great organ, which was one of the largest in England, was built under his supervision. He died in 1859, when the position had been held in the family for a period of a hundred and three years.

Doctor Busby, born in 1755, at Westminster, is best known by his writings on musical subjects, especially his "Dictionary of Music" and his "History of Music." He was an excellent scholar, and a man of great industry.

John Wall Callcott was the son of a bricklayer of Kensington, a suburb of London, and prosecuted his musical studies largely without the aid of a master. By dint of indomitable perseverance he succeeded in carrying off several prizes for glees, catches, etc., one of which was a catch with the words "Have you Sir John Hawkins' History?" When Haydn visited England in 1790, Callcott took some lessons of him in composition. He was appointed to succeed Doctor Crotch as lecturer on music at the Royal Institution, and eventually his exertions impaired his health and resulted in the loss of his mind. As an organist he held good appointments, but none of the great ones.

Thomas Attwood was born in 1767, and became a chorister of the Chapel Royal. On account of his talent he was sent, at the age of sixteen, to Italy,

and after two years' study at Naples, he proceeded to Vienna, where he became a pupil of Mozart. In 1787 he returned to England, and entered upon what proved to be a distinguished career. He was a member of the king's band, and soon became music teacher of the Duchess of York and the Princess of Wales. In 1795 he became organist of St. Paul's Cathedral, and in the following year composer to the Chapel Royal, of which church he became organist in 1836. He died in 1838.

During the early part of his career he wrote much and successfully for the stage, but later he devoted his attention to church music, and wrote many fine anthems.

Attwood was one of the first among English musicians to recognise the talent of Mendelssohn, who stayed at his house when in England and who dedicated to him three preludes and fugues for the organ.

Samuel Wesley, born February 24, 1766, on the anniversary of the birth of Händel, was undoubtedly the greatest English organist of his time, and was unrivalled both for his extempore playing and for his performance of the fugues of Bach and Händel. Though not quite as precocious as his older brother Charles, whose musical instinct is said to have made itself manifest when he was two years and nine months old, Samuel was not far behind. He is

said to have been three years old before he could play a tune. In this particular he was three months behind his older brother, but Charles could always put a true bass to his tune, while Samuel did not acquire this accomplishment until he had learned his notes. Samuel, however, made up for the delay by composing an oratorio named "Ruth" when about eight years old, and this oratorio is said to have met with the approval of Doctor Boyce.

When twenty-one years of age he met with an accident which seriously affected him throughout his life, and caused him to abandon his profession temporarily several times. He fell into a deep excavation and injured his skull.

Samuel Wesley was one of the most enthusiastic admirers of the works of Bach, and published an edition of the "Wohltemperirte Clavier," besides which he promoted the publication of an English version of Forkel's life of Bach.

His last active appearance was at Christ Church, Newgate Street, on September 12, 1837, on which occasion he had gone to hear Mendelssohn play the organ, and was himself prevailed upon to perform. This is interesting because there are so few accounts of Mendelssohn's organ-playing. Wesley wrote a dozen organ concertos, and a large number of voluntaries. He died in 1837, a month after the organ recital above mentioned.

Wesley's enthusiasm over the works of Bach prompted him to labour energetically in order to propagate a knowledge of them amongst English musicians, and during the years 1808 and 1809 his efforts, in part, took the form of a series of letters addressed to Benjamin Jacob. These letters were edited and published in 1875 by Wesley's daughter, and they bring Benjamin Jacob into a prominence for our purposes which he could not have received on account of his compositions, which were trifling, or of his holding a prominent position. Jacob was organist of several churches at various periods, but that with which he was longest connected, and in which he passed the most active period of his life, was the Surrey Chapel. Gradually he became more and more distinguished as one of the best organists of his day, and he enhanced his reputation by giving, at the Surrey Chapel, beginning in 1808, a series of performances of airs, choruses, and fugues played upon the organ alone, without any interspersion of vocal pieces — in short, he gave regular organ recitals. In all probability it was this enterprise which led Wesley to write the series of letters already mentioned. In 1809, Wesley and Jacob gave an organ recital at the Surrey Chapel, in which they played alternately some of the fugues of Händel and Bach, as well as other pieces. In later years Jacob gave similar performances in conjunction with Doctor

Crotch. In consequence of Jacob's artistic efforts, he became an authority on matters pertaining to the organ, was often called upon to open new organs, and to act as judge in the selection of organists. He left the Surrey Chapel in 1823, and died in 1829. His death was hastened by a controversy with his former rector.

Before leaving the name of Wesley, although he belongs to a generation later than that which we are now dealing with, and brings us down to comparatively recent times, it may be well to review Samuel Sebastian Wesley, the third son of Samuel, and the inheritor of his genius.

Samuel Sebastian Wesley was born in 1810, became chorister at the Chapel Royal in 1824. Three years later he was appointed organist at St. James's Church, Hampstead Road. Two years later he became organist of two other churches, and held all four positions at the same time. In 1832 he became organist of Hereford Cathedral, in 1835 Exeter Cathedral, and in 1842 Leeds Parish Church. In 1849 he was appointed organist at Winchester Cathedral, a position to which he was drawn in the interests of the education of his sons. After fifteen years' enjoyment of this connection, he was appointed to Gloucester Cathedral, and thus became conductor of the Three-Choir Festivals. During his incumbency of the Gloucester position he received

a pension of £100 per annum from the government for his services to church music, an honour highly deserved, for, in a time when church music was in a bad condition, his high standard and example did much to restore it to its ancient prestige. As a composer, his fame rests chiefly upon a volume of twelve anthems published in 1854. For the organ alone he wrote several pieces, but as a performer he held a very high reputation, and for many years was considered the finest player in England. His extempore playing was something long to be remembered, and many organists who heard him changed their style for the better, some of them catching a ray of the *afflatus divinus* which as an organist may be fairly ascribed to him.

In 1844 Wesley was a candidate for the professorship of music at Edinburgh University, which was made vacant by the resignation of Sir Henry Bishop. He was not appointed, but one of his testimonials, written by Spohr, gives a concise estimate of his standing as a composer: "His works show without exception that he is master of both style and form of the different pieces of composition, and keeps himself closely to the boundaries which the several kinds demand, not only in sacred art, but also in glees and in music for the pianoforte. His sacred music is chiefly distinguished by a noble, often even an antique style, and by rich harmonies as well as by surprisingly beautiful modulations."

Wesley died in 1876, and was buried at Exeter. No organist is regarded with greater reverence by those who remember him.

William Crotch (1775–1847) was a musical prodigy, who failed to fulfil the exalted expectations of his early admirers, but nevertheless occupied a prominent place among organists in England. The expectations appear to have been based upon the fact that at the age of two and a half or less, he evinced a strong desire to play upon an organ which his father had built, and on being placed before it he played a tune which was pronounced to be something like "God Save the King." Soon afterward he was able to add a bass to it, and then to play other tunes, and at the age of fourteen he produced an oratorio which was performed at Cambridge. In 1780, when he was only five years old, he was taken to London, and gave some public performances on the organ. In 1786 he went to Cambridge, and became assistant to Doctor Randall, who was organist of Trinity and King's Colleges, and Great St. Mary's Church, as well as professor of music at the university.

The organ appointments of Doctor Crotch were all connected with the University of Cambridge, and in 1797 he became professor of music to the university. Doctor Crotch was appointed lecturer at the Royal Institution in 1820, and two years later, on

the establishment of the Royal Academy of Music, he was made principal of it. His reputation as a teacher was very high. Doctor Crotch wrote several anthems, some fugues and concertos for the organ, and more or less secular music.

Another good English organist was Thomas Adams (1785–1858), who at the age of seventeen was appointed organist of the Carlisle Chapel, Lambeth. Subsequent to this he held at various times the post of organist at St. Paul's, Deptford, St. George's, Camberwell, and St. Dunstan in the West, Fleet Street, holding the two latter conjointly until his death.

For a period of more than a quarter of a century Adams was very prominent as a performer on the organ, and his services were in constant requisition by the organ-builders to exhibit their instruments prior to their removal from the factory to their destination. One of these occasions is mentioned by Moscheles, who heard him try two new organs built by Gray, one for Belfast and the other for Exeter Hall, and admired exceedingly the finished execution and extempore playing of the organist. Adams excelled in both the strict and free styles, and he possessed a remarkable faculty for improvising, in which art he showed great contrapuntal skill. He also composed many organ pieces, fugues, voluntaries, ninety interludes, and several variations on popular

themes. Adams for many years superintended the performances on the Apollonicon, a celebrated instrument built by Flight and Robson, and having both barrel and keys. The Apollonicon was kept on exhibition for about a quarter of a century, and was considered a very remarkable instrument in its day. A full account of it can be found in Grove's Dictionary.

CHAPTER VIII.

MODERN CONTINENTAL ORGANISTS

DURING the nineteenth century organ-playing seems to have become more popular in other countries than in Germany. The German builders have been very conservative, and have been left far behind in the race for improvement by the French, English, and Americans. Although the Germans were early to adopt the pedal keyboard, they were very far behind in their adoption of the "swell-box," and their ideal organ was an instrument suitable for the proper performance of Bach's fugues. In Germany, too, the organ has been a church, and not a concert instrument, while in England, France, and America the "organ concert" or "organ recital," on organs placed in concert halls, has given an impetus to playing which, while it has done much to develop both the instrument and the performer, has also developed certain undesirable features — undesirable at least in the eyes of those who wish the organ to maintain its sacred character. To many minds the playing of opera overtures upon the organ is but a degree less

shocking than the incident of the French Revolution, when Séjan was made to play dance-music on the organ of Nôtre Dame.

Germany remains the home of intellectual music for the organ, while the French excel in the lighter vein, and incline toward the sensational.

Of German organists since Bach, Schneider has been regarded as one of, if not quite, the greatest.

Johann Gottlob Schneider was born at Alt-gersdorf in 1789. His musical talent developed at a very early age, and when twenty-two years old, after having studied organ with Unger of Zittau, he was appointed organist of the University Church at Leipzig. In the course of a few years he became known as a player of the highest rank, and he gave many concerts in Saxony and elsewhere. In 1825 he played at the Elbe Musical Festival held at Magdeburg, and in consequence of his excellent performance was appointed court organist to the King of Saxony, a post which he held with honour and renown until his death in 1864.

As a player of Bach, Schneider was considered as the first authority of his day, and he possessed a traditional reading of the organ works of that great master, with all of which he appeared to be acquainted. His grand extempore preludes to the opening chorales at the Lutheran church at Dresden were a great attraction for all musical visitors, and on those occasions

that particular form of improvisation which has been made a special study and feature in Germany since the time of Bach, might be heard to the greatest advantage.

As a teacher the elevation and dignity of his style, the exclusion of everything derogatory to the instrument, and his reverence and enthusiasm for the great music he delighted to teach, combined, with other qualities, to place him in the front rank. It was his custom to play any composition of Bach which the pupil might ask to hear, at the end of each lesson, thus giving invaluable instruction as to *tempi*, registration, etc.

Schneider left very few published works, but they are masterly. One of these is an "answer of thanks" for a "Jubel-Album für die Orgel," containing about thirty original pieces, all in classic form, by his best pupils. This album was presented to him in 1861, on the fiftieth anniversary of the beginning of his artistic career, and the seventy-third of his birth. Among the contributors were Töpfer, Van Eyken, Faisst, Fink, Herzog, Merkel, E. F. Richter, Schellenberg, Liszt, A. G. Ritter, Schaab, Hering, Naumann, Schurig, and Schutze, who was the editor. There were seven hundred and fifty subscribers, amongst them being the king and royal family of Saxony. His answer of thanks was in the form of a fugal treatment of "Nun danket alle Gott."

An excellent account of Schneider and his organ-playing was given by Henry F. Chorley, the musical critic, who paid a visit to the great organist at his home in Dresden, — an account well worth reproducing: "His simple and hearty welcome, and his homely and intelligent features, on which a smile sits more at its ease than on many countenances far more regularly agreeable, — in short, the appearance, air, and *abord* (as the French say) of the man, had the welcome familiarity of old acquaintanceship. It was late in the day when I paid my visit; and he had been occupied with his usual avocations since the lark's hour of rising. But when I told him how short the duration of my stay in Dresden must be, he sent for the keys of the church and his bellows-blower, as if he was doing the most natural thing instead of the greatest favour imaginable, without any superfluous words between us. Indeed, profuse thanks would have suited ill with his hearty plainness of manner, and we were out of the house, and on the road to one of the rarest musical pleasures I ever enjoyed, as if we had known one another 'in the body' for years, within ten minutes of his breaking the seal of ———'s friendly letter. . . .

"Those who treat organ-playing as 'a black business,' to which they bend themselves with frowning brows, and coat-sleeves turned up half-way to the shoulders, — the school of kickers, and swingers to

and fro, who make much exertion cover up very little skill, — might have taken a lesson from this admirable artist, whose hands, as they glide away over the keys (*'worked away'* is the established phrase), were bringing out into their fullest glory all those magnificent chains of sound, — all those replies, and suspenses, and accumulations, which, with a calm but never-tiring munificence, the noble old cantor of the Thomas-Schule has lavished upon his compositions. Perhaps a finer specimen of these does not exist than in the fugue in E minor, with which Herr Schneider next indulged me, where the subject, spreading in the form of a wedge, offers such excellent scope for the amplification of science and the arrangement of climax. I withdrew to the further corner of the gallery, where the twilight was now fast sinking, and while listening to this marvellous performance, lost the personality both of the composer and the performer, more completely perhaps, than I have ever done. It was neither Bach nor Schneider: the building was filled to running over with august and stately music, and the old childish feeling of mystery and delight which, in the days when I was sparingly admitted to the acquaintanceship of any instrument whatsoever, the gigantic sounds of the organ used to awaken in me, came back as if I had been only ——— years old.

"After one or two more glorious displays of entire

mastery over the key and pedal-board, 'It is too dark for us to see any more of Bach,' said my liberal host, 'so you must excuse what I am going to do,' and with that struck off at once into an improvisation of rare beauty of figure, and affluence of device. The subject was not at all a recondite one, — simple and bold, and at first I fancied a little dryly treated: what, indeed, is there that would not sound so after the unfoldings of Bach? But whether the admirable artist was excited by the keen relish I showed, or whether it is the nature of such powers as his to sustain and to excite themselves, as he went on the depth of his science was surpassed by the brilliancy of his fancy. It was the work of one hand to draw and close the stops which were wanted by the play of his imagination, a matter, of course, in which he could receive no help. But he ministered to himself with such a wonderful promptness and agility of finger, that the changes of hand from the keyboard to the register were never felt, while so subtly were they combined and alternated, as to be totally clear of producing that piecemeal effect in which the fantasy work of common organists so often ends, from a want of a like judgment in combination. Till then the remarkable mental energy demanded for an exhibition like this never struck me in all its fulness. And yet, not only must the performer originate thoughts, but, by new and happily successive ad-

mixtures, contrive effects totally beyond the reach of him who has only before him the plain and immovable keys of a pianoforte. Taken merely in its most matter-of-fact sense, as a display which proved nothing, here were memory, combination, promptitude, invention, and mechanical skill united. I may be laughed at, but I could not help imagining that the exercise of a power at once implying thought, self-mastery, and a patient use of physical strength, could hardly have been carried to so high a perfection without its favourable moral influences; and if that were so, herein, and not from their being erected in churches, might lie the superior sacredness of organs beyond other instruments — herein the holiness of the performance of the music written for them."

The next morning Mr. Chorley attended the service at the Sophienkirche and enjoyed another exhibition of Schneider's skill, which he describes as follows: "He had warned me that the plain Lutheran service forbade his exercising his craft with anything like fantasy, but I would not have exchanged what I did hear for the most elaborate performance which hands and feet in concord could have completed. Before the service commenced to an ample congregation, he treated us to a brief prelude on the full organ, of great majesty and brilliancy, as clear in design and as symmetrical in elaboration as though

it were an *impromptu fait à loisir.* Then, while accompanying the psalms, — five or six of which were most admirably sung by a choir of eighteen boys and young men, — the extent of resource brought by him to bear on a prosaic and inferior task (as a second-rate player might choose to esteem it) was to me little less astonishing than the force he had shown in mastering the difficulties of Bach. The interludes between the verses were substantially and solidly dignified, yet sufficiently rich in ideas to set up for a twelvemonth some of the renowned improvisers I have heard, while the artful and unexpected management of the stops, so as to produce every variety of *crescendo* and *diminuendo,* entirely precluded the occupation of the swell. Though I stood close by, I was unable, from a want of familiarity with the manipulations of the instrument, and the rapidity with which the changes were executed, to take any note of the successions and mixtures of stops employed."

A biographical sketch of Mendelssohn would be out of place and quite unnecessary here, but something may be said of him as an organ-player and composer. In searching the biographies of Mendelssohn it is surprising to find how little mention is made of his organ-playing, and yet we are told that when he was in England his organ-playing was watched with great interest, "for he was the greatest

of the few great German organ-players who had visited this country (England), and the English organists, some of them no mean proficients, learned more than one lesson from him."

In 1837, on September 10, Mendelssohn played the organ at St. Paul's Cathedral. It was on a Sunday afternoon, and such was the effect of his playing that the congregation would not leave, and the verger withdrew the organ-blower and let the wind out of the organ in the midst of Bach's prelude and fugue in A minor. Two days after this, on Tuesday, September 12, Mendelssohn played at Christ Church, Newgate Street, in the morning. He was on this occasion in a particularly good vein, and played six extempore fantasias, one on a subject given at the moment. He also played the Bach prelude and fugue which had been so ruthlessly strangled on the previous Sunday. It was on this occasion that Samuel Wesley was present, and played. He was then seventy-one years of age, and died a month later.

It would be unnecessary to quote at length the opinion of Doctor Gauntlett, who wrote an account of these performances in the *Musical World*, but a few of his essential and less technical points may well be used :

"It was not that he played Bach for the first time here — several of us had done that. But he taught

us how to play the *slow* fugue, for Adams and others had played them too fast. His words were, 'Your organists think that Bach did not write a slow fugue for the organ.' Also he brought out a number of pedal fugues which were not known here. . . . One thing which particularly struck our organists was the contrast between his massive effects and the lightness of his touch in rapid passages. The touch of the Christ Church organ was both deep and heavy, yet he threw off arpeggios as if he were at the piano. His command of the pedal clavier was also a subject of much remark."

After this he went to Birmingham for the festival, and during that period he played the organ at the evening concert of Tuesday, September 19, when he extemporised upon the subject of his fugue from "Your harps and cymbals" (Solomon), and the first movement of Mozart's Symphony in D, both of which he had conducted earlier in the day. On the following Friday morning he played Bach's prelude and fugue in E-flat (St. Anne's). Again in 1840 he went to Birmingham to conduct the festival, and played the organ on several occasions both in private and in public, and on all these occasions he seems to have caused wonder and delight, both by his playing of Bach fugues and by his extemporising upon various themes.

Adolph Friedrich Hesse, born at Breslau (1809–

1863), was the son of the celebrated organ-builder. His talent was so conspicuous that the authorities of the town of Breslau granted him an allowance sufficient to enable him to go to Leipzig, Cassel, Hamburg, Berlin, and Weimar, in each of which towns he played his own and other compositions, and during his sojourn enjoyed the instruction and acquaintance of Hummel, Rinck, and Spohr.

In 1831 Hesse was appointed organist at the church of the Bernardines, Breslau, which post he retained until his death.

In 1844 he travelled to Paris. And in a criticism in the *Revue et Gazette Musicale,* it is stated: "Hesse plays with his feet alone better than others with their hands." In 1846 he visited Italy. In 1852 he went to England, where every one wondered at and honoured him, especially in the Crystal Palace in London, the monster organ of which he played in an extraordinary way. Returning to Breslau, he spent the rest of his life in teaching, and his fame was such that he had many visits from admirers. He was director of the Symphony Concerts at Breslau. His "Practical Organist," containing twenty-nine pieces, is a widely known work, but he wrote also many works for the organ, besides other music.

"Karl August Haupt was born in Kunern, Silesia, August 25, 1810. His musical studies were directed by A. W. Bach, Bernard Klein, Siegfried Wilhelm

Dehn, and somewhat later by Friedrich Johann Schneider and Johann Gottlob Schneider. He made such marked progress that, at the age of twenty-two, he received an appointment at the French Convent in Berlin. Not yet satisfied, and struggling with poverty, he continued his progress till, in 1849, he succeeded Louis Thiele in the parish church of that city.

"His reputation spread abroad, and many organists visited Berlin to hear his remarkable execution and his fine improvisation in the style of J. S. Bach.

"In 1854 he was consulted by a number of English organists, who were appointed a committee to draft the plans for a large organ for the Crystal Palace, near London. In 1870 he was elected director of the Königliche Hochschule für Kirchenmusik in Berlin, succeeding his old master, Bach, which position he held till his death, July 4, 1891.

"When Professor Haupt was in the prime of life, his performance of the organ music of Bach, Mendelssohn, and Thiele was remarkable for its clearness, breadth, and absolute accuracy. His personal acquaintance with Mendelssohn and Thiele created a special fondness for their music, though, in his later years, with the decline of his youthful vigour, he rarely played any concerted music, confining himself to extempore playing, and frequently calling Thiele's music '*furchtbar schwer.*'

"In 1883 Professor Haupt told me[1] that over a hundred and fifty American organists had studied with him, among whom he mentioned Eugene Thayer, George W. Morgan, Clarence Eddy, J. K. Paine, Arthur Bird, and Philip Hale. He said he was 'always pleased to have American pupils, as they worked with so much determination and energy.'

"I have many fond recollections of my early morning lessons with him, when he would meet me at the old Parochial Kirche on Kloster Strasse, take out of his bag the enormous key (not less than nine inches long), and, after placing it in the lock, and turning it round with his two hands *twice*, take out another key a trifle smaller, and unlock a second lock by turning that key around *twice*, after all of which we could enter the dark, bare vestibule of the church. On our way up-stairs several doors had to be unlocked and locked again, till finally we stood before the old organ. This instrument had forty-two registers. The colour of the keys was the reverse of the modern custom. The stops worked on the ratchet principle, and each one, when being drawn, had a squeak peculiar unto itself. There was no low C-sharp in the pedal keyboard, and a swell-pedal or a combination pedal would have been a luxury.

[1] This account of Haupt is taken, by permission of Mr. Truette, the writer, from the *Etude*.

"Notwithstanding the barren surroundings, the lessons were always instructive and intensely interesting. After playing a couple of preludes and fugues of Bach, or a Mendelssohn sonata, which were interspersed with various squeaks as the professor took a notion to change the registration, he would take a pinch of snuff, and finally say: '*Ach, ja! sehr gut, sehr gut.*'

"After numerous suggestions from him we would converse a large part of the forenoon on topics connected with the organ, he relating numerous experiences with Mendelssohn, Bach, and Thiele, and many foreign organists, while I, with my extremely limited stock of 'high-school German,' would give monosyllabic answers and ask numerous questions in the most bungling manner. At home on Oranienberger Strasse he was equally interesting and always sociable."

Johann Georg Herzog, born 1822, at Schmölz in Bavaria, was a modern organist of excellent ability, and a composer of great merit for his instrument. His early career was passed in Munich, where he became organist in 1842, and seven years later cantor.

In 1850 he was appointed professor at the Conservatorium. Five years later he removed to Erlangen, where he became a teacher in the university and director of the Singakademie, positions which he held until 1888, when he retired to Munich

Herzog's best known works are his "Präludenbuch" and his "Handbuch für Organisten."

Emmanuel Gottlob Friedrich Faisst, born at Esslingen in 1823, entered the university at Tübingen as a theological student, but his musical talents, which had already shown themselves in the direction of great proficiency on the organ, were too strong, and in 1844, when he went to Berlin and showed his compositions to Mendelssohn, he determined to make music his profession. He had already made great progress without any instruction worthy of mention, and on the advice of Mendelssohn, he continued his work in composition without a teacher.

In 1846 Faisst appeared in several German towns as an organ-player, and eventually took up his abode in Stuttgart, where, in 1847, he founded an organ school and a society for the study of church music. Ten years later he took a prominent part in the establishment of the Conservatorium, of which he was later appointed manager.

His writing was almost entirely confined to church and choral compositions, but several organ pieces of his composition have been published. Faisst died at Stuttgart in 1894.

Gustav Merkel (1827–85) was born at Oberoderwitz, Saxony, and became one of the best organists and composers for his instrument of the nineteenth century. He was a pupil of Schneider at Dresden,



GUSTAV MERKEL

but also received instruction from Julius Otto, Reissiger, and Schumann. The appointments which he held were as follows: Waisenkirche, Dresden, 1858; Kreuzkirche, 1860; court organist, 1864; professor at the Conservatorium, 1861; director of the Dresden Singakademie, 1867–73.

Merkel's compositions for the organ are numerous and of a very high order; indeed, he is unsurpassed by any composer of his day, and his writings show him to have been a true disciple of the lofty and imperishable school of which Bach was the founder and master. His later organ sonatas are noble specimens of that form of writing, and entitle him to the highest position as a composer for the organ. His works include a large number of preludes, fugues, fantasias, variations, and sonatas, besides some pieces for violin, cello, and organ.

Joseph Gabriel Rheinberger (1837–1901) was one of the best German organists and teachers of the latter half of the nineteenth century. He was a native of Vaduz, and a very precocious child, being organist of the church in his native place at the age of seven, and as his legs were too short to reach the pedals, a second set of pedals was fixed above the regular pedal clavier. Soon after becoming organist of this church he composed a mass in three parts with organ accompaniment.

At the age of twelve Rheinberger was sent to the

Conservatorium at Munich, where he studied until he was nineteen. He was now appointed pianoforte teacher in the same institution and organist of the Hofkirche of St. Michael, and then director of the Munich Oratorienverein.

In 1867 Rheinberger received the title of Royal Professor, and became instructor in counterpoint and higher organ-playing at the Munich Conservatorium. In this position he had many pupils, not a few being Americans, amongst them G. W. Chadwick and H. W. Parker, both prominent in American musical life.

In 1877 he was appointed chapel-master of the royal choir. His compositions are numerous and of a very high order; among them may be mentioned the "Symphonische Tongemälde Wallenstein," two Stabat Maters, the opera "Die sieben Raben," the oratorio "Christophorus," three pianoforte sonatas, a grand requiem, also one *a capella* theme with fifty metamorphoses for strings, three trios, a pianoforte quartet, a nonet, a string quartet, twenty organ sonatas, an organ concerto, a comic opera, "Des Türmers Töchterlein," a vaudeville, "Das Zauberwort," the choral works, "Toggenburg," "Klärchen auf Eberstein," "Das Thal des Espingo," and "Wittekind," a pianoforte concerto, several masses, many hymns and vocal compositions, and pianoforte and organ pieces.

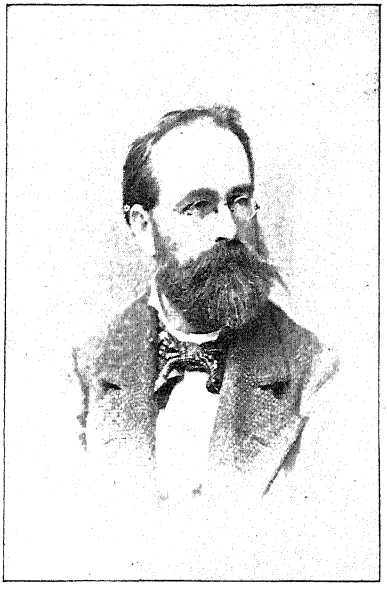
Rheinberger's organ works have been estimated very highly, and are well known in all churches where good music is required. In the biographies published at the time of his death, it was said that the mantle of Bach and Mendelssohn had fallen upon his shoulders. His genius, however, will not compare with that of Bach, or even of Mendelssohn; but while he was a master of the technique of his instrument and possessed a deep sympathetic insight with its special capabilities, he also had a mind fruitful in the conception of genuine, sincere, and sometimes very fine musical ideas. Of these, many are formed into his organ sonatas, which reflect the spirit of modern music not less in their ingenious structural design than in the freshness and beauty of their themes.

Rheinberger's organ sonatas form an important part of the repertoire of the modern organist, and they deserve careful and critical study. He may be said to have undertaken for the organ what Beethoven did for the pianoforte, that is to say, the development of the organ sonata. In this great task he may not have met with the most perfect success, nevertheless Rheinberger's twenty sonatas are so full of brilliant and original ideas, and form the employment of such structural device, that they may justly be said to mark an epoch in the development of the organ sonata.

The following is a personal view of Rheinberger by J. W. Nicholl, in *Musical Opinion:*

"With his monumental series of twenty organ sonatas, Rheinberger enriched organ literature to an incalculable extent. The predominating characteristics of his sonatas are a happy blending of the modern romantic spirit with masterly counterpoint and a noble and dignified organ style; and, as examples of perfect form, these organ sonatas are unrivalled. Movements of wonderful beauty and lofty inspiration are found in each one of them, and it is a real joy to the earnest and conscientious organist to study and assimilate these fine examples of musical art.

"All Rheinberger's pupils stood in profound awe of him; respect mingled with admiration was the prevailing sentiment he inspired. Perfectly simple, honest, and straightforward, — sparing not himself, — he expected every one to be the same, and any lack of effort on the part of a student called forth his severest censure. This was most noticeable in his organ class, which was very select, containing only students. He expected, and in fact demanded, that a student should be technically perfect in an organ piece before playing it for him. Rheinberger's four organ-students — two Germans, an American, and an Englishman (the writer) — had to work very hard and conscientiously to satisfy the doctor. At a tech-



JOSEPH GABRIEL RHEINBERGER

nical blunder the professor would frown, and if later in the lesson the same mistake occurred, he would expostulate. Once, from nervousness or perhaps lack of sufficient preparation, a student made the same mistake three times during the playing of a Rheinberger sonata; the result was that the lesson came to a violent stop, and the unfortunate student left the Conservatorium in a very unenviable state of mind.

"As one would expect, Rheinberger's idea of the greatest in organ music is Bach, given with broad and noble delivery. The many changes of manual affected by some modern organists and arrangers of Bach's music he strongly deprecated. Once when the present writer suggested changes of manual to add variety to a performance of a Bach fugue, Rheinberger said: 'This fugue can be compared to a noble and beautifully finished piece of architecture complete in itself, and unnecessary changes can only have a weakening and degrading effect.' Rheinberger had a great horror of the 'ugly' music: any straining after effect he strongly condemned. Another time the writer played a very modern prelude out of curiosity to see how the doctor would take it. The effect upon him was curious; he kept up an accompaniment of sighs and groans all through the performance, and, when the music (?) had finished, he turned and said: 'That to me is like a man delivering an elaborate oration in an unknown tongue.'

The primary consideration in music, he said, 'is that it shall be beautiful; music that does not sound beautiful has no attraction for me.'"

Samuel de Lange, a noted Dutch organist and composer, was born at Rotterdam in 1840, and was the son of an organist, who was also his first teacher. De Lange studied also at Vienna and at Lemberg, made concert tours in Galicia in 1858–59, and lived in Lemberg until 1863, when he became organist and teacher at the Rotterdam Music School. From 1874 to 1876 he was teacher at a music school in Basel, and was then called to a similar position at Cologne Conservatoire. He became teacher and vice-director at the Stuttgart Conservatoire, and in 1895 conductor of the Stuttgart Society for Classical Church Music. For a number of years De Lange made tours as an organ virtuoso through Central Europe.

We will now return to the French organists.

According to M. Guilmant, the father of the French school of organ-playing was Jean Titelouze, a name not to be found in the dictionaries of music most in use. For many years the French school was noted for its triviality, and it has at times relapsed into that condition. Alexandre Boèly, who died in 1858, made a great effort to introduce the works of Bach and other serious composers into France, but was unsuccessful. He was organist for

some time of the church of L'Auxerrois at St. Germain, but he sacrificed himself to his artistic desires and was dismissed from his church.

A few years later Lemmens, the Belgian organist, astonished the French by his playing of Bach fugues, and was more successful in his efforts than Boëly had been. He may be said to have laid the foundation for a more serious style, and his example has been followed by a long list of noted organists, among whom are conspicuous the names of Franck, Chauvet, Salomé, Saint-Saëns, Widor, Guilmant, Gigout, Loret, and Dubois.

Some mention has already been made of Marchand, the French organist who was put to flight by Bach. Louis Marchand was a native of Lyons, born about 1671, and becoming renowned in Paris for his organ-playing, was made court organist at Versailles. He appears to have been a man of reckless and dissipated habits, which got him into trouble. It is said that the king caused half his salary to be paid to his wife, an arrangement which did not suit M. Marchand, who showed his resentment by stopping in the middle of a mass and leaving the church. The king remonstrated and Marchand replied: "Sire, if my wife gets half my salary, she may play half the service." This caused his banishment, and hence his presence in Dresden. On his flight from Dresden he returned to Paris, his banishment being ended,

and set up as a music teacher, meeting with great success, inasmuch as he became the fashion and was able to charge enormous prices for his lessons. He appears to have been a frothy, overrated individual, and he died in poverty in 1732.

There have been two noted French organists of the name of Séjan. Nicolas Séjan, born in Paris in 1745, became organist of St. André-des-Arts at the age of fifteen. In 1772 he was appointed to Nôtre Dame, and in 1783 to St. Sulpice. In 1789 he became organist at the Invalides, and in 1814 of the Royal Chapel. He died in Paris in 1819.

Nicolas Séjan went through a thrilling experience at the time of the French Revolution. In 1793 the revolutionists held high carnival in the church of Nôtre Dame; a dancer from the opera, one Demoiselle Candeille, was installed upon the altar as the Goddess of Reason, while Laharpe made an address abolishing all religion. A full account of these sacrilegious proceedings will be found in Carlyle's "French Revolution." To wind up the orgies a ball was given, and Séjan was compelled to play dance music upon the great organ, while the mob danced and howled popular songs.

Louis Séjan was organist of St. Sulpice until 1863, when he was succeeded by his friend and pupil, Lefébure-Wely. He was noted for elegance of form in his playing.

Another French organist who added something to the musical literature of the organ was François Benoist, a native of Nantes (1794–1878). Entering the Paris Conservatoire in 1811, he remained there for four years and carried off the Grand Prix de Rome. On his return from Italy he became organist at the Chapel Royal and professor of organ-playing at the Conservatoire. Besides numerous other compositions he left his "Bibliotheque de l'Organiste," consisting of twelve books of organ works.

One of the most prominent French organists of the nineteenth century was Louis James Alfred Lefébure-Wely, a native of Paris (1817–1869). He was the son of an organist and composer named Lefébvre, who took the name of Lefébure-Wely. The young musician learned his notes before his alphabet, and showed a marvellous aptitude for music as soon as he was able to speak. Such was his precocity that he was his father's assistant when only eight years of age, accompanying the plain-song and playing short pieces. On the death of his father in 1831 the boy was appointed his successor at the church of St. Roch. In the following year he entered the Conservatoire and gained the second prizes for pianoforte and organ in 1834, and the first prizes in the following year. Outside of the Conservatoire, he took lessons in composition of Adolphe Adam and in organ-playing and improvising of Séjan, to

whom he owed a great deal. His improvisations were considered marvellous, and the piquancy of his harmonies, the unexpectedness of his combinations, and the fertility of his imagination, together with the charm which pervaded all his work, gained for him the title of "the Auber of the organ."

Wely was organist of the Madeleine from 1847 to 1858, during which time he received the Legion of Honour. For some years he had no regular post, but in 1863 he was appointed organist of St. Sulpice, which post had long been held by his friend and teacher, Séjan. Here he remained until his death.

Lefébure-Wely was a man of untiring energy, and wrote a great deal of music, many of his compositions being for the organ and harmonium, the use of which latter instrument he made very popular in France.

The French organists have been compared as follows:

"In the gallery of organists of St. Sulpice, Nivert represents correctness, Clerembault majesty, Coppeau religious unction, Nicolas Séjan elevated thought, Louis Séjan elegance of form, Georges Schmidt impetuosity and brilliancy. Lefébure-Wely may claim many of the qualities of his predecessors, adding the radiant charm of melody and the scintillation of a charming fancy."

Antoine Edouard Batiste, a native of Paris (1820–76), has been called a musician of severe and un-

erring taste, and one of the best organists of his time. Batiste, as a child, was one of the pages of Charles X., but at the age of ten he was sent to the Conservatoire, where he went through a course of solfeggio, harmony, counterpoint, fugue, and organ-playing. In these studies he carried off the first prizes, and in 1840 obtained the second Prix de Rome. While still a student at the Conservatoire he was entrusted with classes of solfeggio, and later he became teacher of a choral class and of a class of harmony for women. In 1842 he was appointed organist of the church of St. Nicolas des Champs, and twelve years later of St. Eustache, which position he held until his death.

Batiste will be remembered chiefly by his educational works, his diagram for reading music, and particularly by his accompaniments for organ written on the figured basses of celebrated solfeggi by Cherubini, Catel, Gossec, and other masters of that date. He was an exceptionally fine teacher and performer, but his organ works were not by any means equal to his talent as a professor and executant.

The following estimate of Batiste is taken from an article by E. E. Truette in the *Etude:*

"Comparatively few composers of organ music have become so universally popular as the composer of the four 'Offertories to St. Cecilia.' This popularity, which is hardly enviable, is due to the 'ear-

tickling tunefulness' of his melodies and an absence of technical difficulties, rather than to the presence of any musicianly content in his compositions.

"He was a prolific composer, and two hundred and ninety-two of his compositions have been published by the house of Ashdown, under the editorship of the late Doctor Spark. Twenty-two of these compositions are 'arrangements,' and prove an absence of the *savoir faire* which is necessary in adapting compositions for the organ which were originally composed for other instruments.

"In this list of nearly three hundred compositions, numbers three to nine, called 'Grand Offertories,' and including the St. Cecilia Offertories, are the best known. It requires a minimum amount of technical skill, compared with the 'noisy show,' to perform these offertories, and the average organist can play them at sight.

"The celebrated andante in G, called 'Communion in G,' which was further named by Doctor Spark 'The Pilgrim's Song of Hope,' is the *chef d'œuvre* of many an organist, and figures prominently in the repertoire of the so-called 'right-foot-always-on-the-swell-pedal organists.' So long as audiences continue to encore it, so long will the majority of organists continue to perform it; but it reflects on the musical culture of the people when such a composition receives storms of applause from an audi-

ence which will be only indifferently enthusiastic over a Guilmant sonata, a Merkel pastorale, or a Bach toccata.

"There is no doubt that Batiste possessed genius of some sort. The organ at St. Eustache was a noisy instrument, containing many solo stops, but was deficient in pleasing combinations, notwithstanding its four manuals and sixty-eight speaking stops, and nothing so influences the style of the playing or composing of an organist as the particular organ which is his constant companion.

"To mention a few of his better-known compositions, beside the 'Communion in G,' which has already been alluded to, the 'Offertories' in D, C-minor, and F are the most popular. The 'Offertory in B-minor' is a piece of musical fireworks of the order of Widor's toccata from the 'Fifth Symphony.' The 'Offertory in A-minor,' based on an old Easter hymn, is of 'the left hand melody and right hand flute arpeggio' variety. The 'Offertory in E' (No. 22) and 'Postlude in E-flat' are only somewhat less popular.

"It has been said that, without the music of Batiste, organ music would be less popular than it is; that many people are first attracted to the organ by the tunefulness of the music of this composer. The latter point is undoubtedly true, just as many people are first attracted to music by the 'rag-time' melo-

dies and 'coon' songs of to-day, but it is doubtful if the rank of musicians would be noticeably depleted if such music were banished."

Nicolas Jacques Lemmens (1823–81) was born at Zoerle-Parwys, Westerloo, Belgium, and was the son of an organist. He began his organ studies at the age of eleven, under Van der Broeck, organist at Dieste. Four years later he entered the Conservatoire at Brussels, but remained only a short time, as he was called home on account of the illness of his father. During this time he succeeded his former teacher as organist at Dieste, but in 1841 he returned to the Conservatoire, where he carried off the second prize for composition in 1844, and the first in 1845, as well as the first prize for organ-playing. In the following year he was sent, at the expense of the government, to Breslau, where he became a pupil of Hesse, remaining a year, and returning with a testimonial from his teacher to the effect that he could "play Bach as well as he himself did."

Lemmens was now appointed professor of organ-playing at the Brussels Conservatoire, and his energy and talent brought him many pupils, and inspired a new feeling throughout Belgium. In 1857 he married Miss Sherrington, an English lady who was a prominent singer, and who, as Madame Lemmens-Sherrington, became the most popular soprano in England. After his marriage, Lemmens resided

chiefly in England, but in 1879 he established a college at Malines, Belgium, under the auspices of the Belgian clergy, for the training of Catholic organists and choirmasters.

Lemmens's organ compositions, some sixty in all, are well known and much used, and his "Ecole d'Orgue" was adopted in the Brussels and Paris Conservatoires, and in many other music schools.

Alphonse Charles Renaud de Vilback (1829–84) was a native of Montpelier, France, and became one of the most brilliant executants of his day upon the organ. He was educated at the Paris Conservatoire, and carried off the Prix de Rome in 1844. On his return from Rome he became organist of the church of St. Eugene, Paris, where he rivalled Lefébure-Wely in improvisation, and equalled him in execution. This position he held from 1855 to 1871. He died in Brussels in poor circumstances, having become nearly blind. He was noted for his charming manner and brilliant conversation.

Camille Saint-Saëns, one of the foremost of French composers, is also an organist of great ability. Born in Paris in 1835, he lost his father at a very early age and was brought up by his mother, and a great-aunt who taught him the elements of music. When seven years old he was placed under Stamaty. In 1847 he entered Benoist's class at the Conservatoire and obtained the second organ prize in 1849,

and the first, two years later. Having failed to secure the Prix de Rome, he became organist of the church of St. Merri, in 1853, and in 1858 was appointed organist of the Madeleine, where he distinguished himself by his talent for improvisation as well as by his execution. This position he resigned in 1877, and was succeeded by Dubois. From this time he has been occupied chiefly by compositions, teaching, and concerts; his concert tours have taken him all over Europe. His compositions do not include anything for organ solo.

M. Gustave Chouquet is authority for the following anecdote concerning the improvising of Saint-Saëns: "At a party where several eminent musicians were assembled, some one begged Schulhoff to play anything that came into his head. After a little pressing the fascinating pianist sat down to the instrument and began to prelude in the bass, when Saint-Saëns drew near, and still standing, accompanied in the treble the melodies which Schulhoff was playing. Then sitting down in his turn, he improvised upon the improvisation of his partner in a manner to captivate the most hypercritical ear. There was indeed a slight clashing of keys, but even these double modulations with contrary resolutions added to the interest with an audience composed entirely of practised musicians. It was a most extraordinary exhibition of this kind of power."

Clément Francois Théodore Dubois, one of the most prominent French organists of recent years, was born at Rosny (Marne) in 1837, and entered the Paris Conservatoire at an early age. His career as a student was brilliant, for he gained successively the first prizes for harmony, fugue, and organ, and in 1861, under Ambroise Thomas, the Prix de Rome. On his return from Italy he devoted himself to teaching and composition, and produced a number of good works. In 1871 he was appointed professor of harmony at the Conservatoire; in 1891 he succeeded Delibes as professor of composition, and in 1896 he succeeded Ambroise Thomas as director of that institution. In 1894 he was elected to the chair in the Academy made vacant by the death of Gounod.

On his return from Italy he became organist of the chapel of St. Clotilde, and in 1877 he replaced Saint-Saëns as organist of the Madeleine.

The compositions of Dubois are numerous, but of those pertaining to the organ are a "Fantaisie Triomphale," for orchestra and organ, "Meditatione Prière" for strings, oboe, harp, and organ, and several pieces for organ alone.

Dubois is considered to possess a full knowledge of the resources of his art, but little originality or independence of style, yet he has gained many prizes and honours. In 1878 he carried off, together with

B. Godard, the prize at the Musical Concours instituted by the city of Paris, for his "Paradis Perdu," and in 1883 he was decorated with the Legion of Honour.

Theodore César Salomé and Charles Alexis Chauvet were both excellent organists. The former was born at Paris in 1834, and won the second Grand Prix de Rome in 1861. He became second organist of La Trinité and wrote a large number of organ pieces and a symphony.

Chauvet was born at Marnes in 1837 and took first prize in the organ class at the Paris Conservatoire in 1860. He became organist of La Trinité in 1869, but died two years later. Chauvet was a wonderful improviser and a highly gifted composer of organ music.

The following account of Guilmant from the pen of E. E. Truette, one of his pupils, is taken by permission from the *Etude:*

"Felix Alexandre Guilmant, undoubtedly the most noted organist and composer of organ music which France can claim as her own, was born March 12, 1837, at Boulogne-sur-Mer, where his father was, for nearly fifty years, organist at the church of St. Nicholas. The people of the whole town worshipped the venerable form of the old man who for so long a time had been in their midst, and who had officiated so many Sundays at the old organ. He lived to the

advanced age of ninety-seven, dying at Meudon in 1887.

"When but a small boy Guilmant commenced the study of music with his father, making such marvellous progress that at the early age of twelve he frequently took his father's post. He studied harmony diligently with Gustavo Carulli (son of a somewhat noted guitarist), who resided in the same town. His hunger for musical knowledge was so ravenous that he mentally devoured every theoretical work to which he could gain access, and acquainted himself with the compositions of classical writers. He went to the church daily, where in solitude he laboured for hours, — sometimes for ten hours, tiring out several blowers, —perfecting himself in organ-playing, with such gratifying results that he was appointed organist of St. Joseph's at the youthful age of sixteen.

"At the age of eighteen he brought out his first 'Festival Mass in F,' and other similar works followed in close succession. In 1857, at the age of twenty, he was appointed *maître de chapelle* at St. Nicholas, and soon afterward teacher in the music school. He organised the Orpheus Singing Society, which became celebrated in that vicinity, and was soon after elected a member of the Philharmonic Society.

"On a trip to Paris he heard Jacques Lemmens, the celebrated Belgian organist, who was a professor in the Brussels Conservatory. Guilmant then went to

Brussels and became the favourite pupil of Lemmens. Being called upon frequently to inaugurate new organs, Guilmant acquired a reputation which was far-reaching, and which preceded him to Paris, to which city he journeyed in 1862, when, on April 2, he assisted in the inauguration of the new famous organ in the church of St. Sulpice.

"His performance of several organ numbers was thus described by Professor Elwart:

"'The able Boulogne organist, Guilmant, played in immediate succession a "Toccata" and "Fugue" of Bach, "Pastorale" of Kullak, and several pieces of his own composition, among them a "Communion," which was preëminently distinguished by deep feeling. Finally, the young artist, a pupil of his father and of the celebrated Lemmens, played a "Grand March," on a theme by Händel. This Cavaillé-Coll organ is so complicated in its combinations that usually about one month is necessary to become acquainted with it thoroughly. A. Guilmant took but two hours to prepare himself. All admired the spirit and intellect of the organist of St. Nicholas, and after the concert he received the heartiest congratulations of those artists whom he had invited to attend. It is, indeed, a notable thing for a youthful artist to have left his predilections and his allotted work resolutely behind him and gone forth to seek the baptism of a Parisian verdict upon his rising fame.'

"In 1865 Guilmant inaugurated an organ in the Carmelite Church, Kensington, London, which was built by Cavaillé-Coll. In this concert he was assisted by Widor, at that time of Lyons, but now of Paris. Soon after this he inaugurated the great organ in Nôtre Dame, Paris, at which time he gave the initial performance of that masterpiece, which was specially composed for this occasion, namely: 'Marche Funèbre et Chant Séraphique.' This composition opened the eyes of the French organists to the resources of a modern organ for producing varied effects and tone-colours, and created a sensation. Guilmant thus achieved a complete triumph in Paris before establishing himself in that city, and in 1871, when he was called to take the post of organist at La Trinité, at the death of Chauvet, he had an enviable reputation. This reputation rapidly spread in foreign countries, particularly in England, whither he journeyed frequently for various concert engagements. He went to Rome and opened the new organ built by Merklin in the church of St. Louis des Français, giving daily concerts for two weeks, during which time many of the organ works of Bach and Händel were heard for the first time in Italy. During this visit Pope Leo XIII. decorated him a Commander of the Order of St. Gregory the Great. He went to Riga, Russia, and gave a series of concerts on Walcker's great organ, at that time,

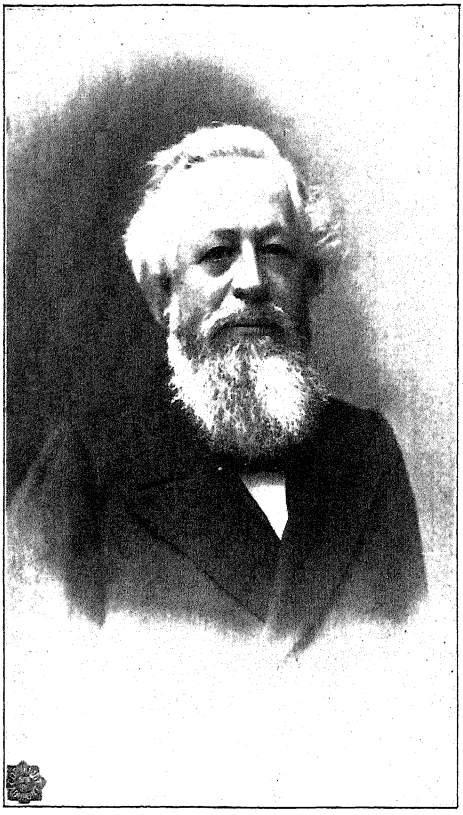
and until the construction of the Sydney organ, the largest organ in the world.

"During the Paris Exposition of 1878, Guilmant inaugurated his famous series of organ recitals in the hall of the Trocadéro, in which many of the organ works of Bach and Händel have been performed for the first time in Paris. Some years afterward he secured the coöperation of Colonne's orchestra, giving the concertos of Bach and Händel with orchestral accompaniment. For twenty years or more he made annual, and oftentimes semi-annual, trips to England for concerts. In 1890 he played at St. George's Chapel, Windsor, at the request of the queen, who was charmed with his marvellous skill in improvising. In 1893 he received the decoration of a Chevalier de la Legion d'Honneur.

"Guilmant has made two concert tours in the United States, playing in all the principal cities, always with the greatest success. On the first of these tours he gave several concerts at the World's Fair, Chicago.

"In 1902 M. Alexandre Guilmant, for so many years organist of La Trinité, Paris, resigned. For several years the relations between the curé and the organist have been strained, and at last ended in the organist's resigning. M. Ch. Quef was appointed to the position.

"Guilmant has been one of the most prolific com-



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ALEXANDRE GUILMANT

posers of organ music since the time of Bach, his works being not only numerous, but of widely varying character. His first 'Sonata in D-minor,' stands preëminent among his compositions. This work, though first appearing for organ alone, was conceived for organ and orchestra, but the opportunities for its performance as such being rare at that time, he wisely published the work first as a sonata for organ alone, and some years afterward as a symphony for organ and orchestra. He has since published five other sonatas, but none of the later ones compare with the first one in originality, breadth of conception, and unity of construction. Lack of space forbids, at the present moment, extended notice of all the organ compositions of Guilmant, but a glance at his 'Air and Variations,' 'Marche Funèbre et Chant Séraphique,' 'Marche Religieuse,' 'Fugue in D,' 'First Meditation,' 'Lamentation,' and 'Scherzo Symphonique' will prove the versatility of the composer.

"Guilmant's unique skill in improvising on one or more given themes brought forth storms of applause at all his concerts in this country, and has always been one of his special characteristics. For years Guilmant gave most of his organ lessons on the small one-manual organ in his studio in Rue de Clichy, but he has now a fine three-manual organ at his home in Meudon, near Paris.

"As an instructor Guilmant is quite unlike all other

organ-teachers, in the extremely close attention which he gives to minute details, and especially to phrasing, accentuation, rests, dotted notes, etc., and it is this same attention to details that characterises his public performances. His innate modesty and unassuming manner at all times have won the respect and admiration of all classes of musicians."

Eugene Gigout, a native of Nancy (1844) is a modern French organ virtuoso who has won fame throughout Europe by his playing and his compositions. At the age of thirteen he entered the Neidermeyer School at Paris, in which he studied and taught for over twenty years. In 1863 he was appointed organist at the church of St. Augustin, and in 1885 he founded an organ school in Paris which was subsidised by the government. He was also appointed an officer of public instruction in 1885, and has been decorated with the Legion of Honour.

He has published a number of organ pieces, and is noted for his adherence to the severe style.

Gabriel Urbain Fauré, born at Pamiers, Ariege, France, in 1845, studied in Paris under Neidermeyer, Dietsch, and Saint-Saëns. He was appointed, in 1866, organist of the church of St. Sauveur at Rennes. In 1870 he returned to Paris to fill the position of accompanying organist at St. Sulpice. He was then for a time principal organist at St. Honoré, and later became chapel-master at the Madeleine, being ap-

pointed organist of that church in 1896, in which year he also became professor of composition, counterpoint, and fugue at the Conservatoire, where he succeeded Massenet.

Fauré is one of the best known of French composers, but has contributed nothing to the literature of the organ.

Another eminent French organist and composer is Charles Marie Widor, born in 1845, at Lyons, where his father was organist of the church of St. François. After preliminary study at home he was sent to Belgium, where he became a pupil of Lemmens on the organ and Fétis for composition. Returning to France, he succeeded his father at St. François in 1860, and in 1869, having gained a high reputation by his concerts in various cities, he was appointed organist at St. Sulpice, Paris. In 1890, he succeeded César Franck as professor of organ-playing at the Paris Conservatoire, and in 1896 he replaced Dubois as professor of counterpoint, fugue, and composition.

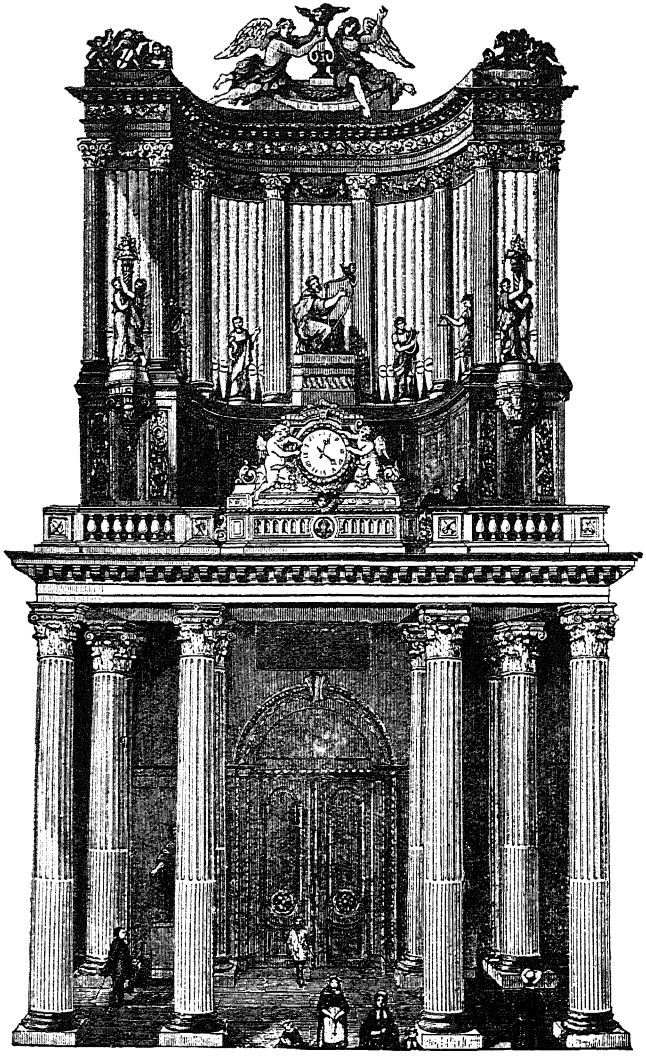
Widor is an excellent player and skilful improviser, and has added some valuable works to organ literature, notably his "Symphony Gotique," and nine other symphonies or sonatas. His works show grace and distinction, and are free from vulgarity, qualities which appeal both to the public and the select few.

The playing of Dubois, Guilmant, and Widor has

been compared by an American resident in Paris; "Dubois plays more nervously than Guilmant, less happily than Widor, more rigidly than either. Dubois moves his pedals with the balls of small, short feet, Guilmant, with the toes of long, narrow ones. Widor glides over them as in dancing."

The original organ of St. Sulpice was built by the celebrated Cliquot, and was completed in 1781. Several changes were made, and some parts of the instrument were reconstructed in the following years. In 1857 Cavaillé-Coll began a thorough remodelling and enlarging of this organ, and, when it was reopened on April 29, 1862, by Lefébure-Wély, the organist of the church, it was one of the largest and most celebrated in the world; and even to-day it holds its own at the head of French organs. Owing to the limited space which was available, Cavaillé-Coll was obliged to construct the organ in seven distinct stories, the third, fifth, and seventh containing the wind-chests and pipes, while all the mechanism and reservoirs were located in the intervening stories.

Six large reservoirs, fed by five huge feeders, capable of supplying over a thousand cubic feet of wind per minute, distribute the wind to the numerous wind-chests, by means of thirty regulating reservoirs, having numerous degrees of pressure. This organ is composed of five manuals and pedals, one hundred speaking stops, mechanical registers, twenty combina-



THE ORGAN OF ST. SULPICE, PARIS, FRANCE

tion-pedals, ten adjustable combination-stops, and six thousand seven hundred and six pipes.

The console is reversed, and the tiers of draw-stops are arranged to form a semicircle with the manuals, thus bringing all the knobs within easy access of the performer. A liberal use of the pneumatic lever is made throughout the organ. Appended is the specification:

I. GRAND CHORUS (13 STOPS).

Salicional	8 ft.	Basson	16 ft.
Octave	4 "	Première Trompette	8 "
Grosse Fourniture	IV. rks.	Second Trompette	8 "
Grosse Cymbale	VI. "	Basson	8 "
Plein Jeu	IV. "	Clarion	4 "
Cornet	V. "	Clarion Doublette	2 "
Bombarde	16 ft.		

II. GREAT ORGAN (13 STOPS).

Prin. Harmonique	32, 16 ft.	Bourdon	8 ft.
Montre	16 "	Diapason	8 "
Bourdon	16 "	Flûte à Pavillon	8 "
Flûte Conique	16 "	Prestant	4 "
Flûte Harmonique	8 "	Grosse Quinte	$5\frac{1}{3}$ "
Flûte Traversière	8 "	Doublette	2 "
Montre	8 "		

III. BOMBARDE (20 STOPS).

Soubasse	16 ft.	Grosse Quinte	$5\frac{1}{3}$ ft.
Flûte Conique	16 "	Grosse Tierce	$3\frac{1}{5}$ "
Principal	8 "	Quinte	$2\frac{2}{3}$ "
Flûte Harmonique	8 "	Octave	4 "
Bourdon	8 "	Octavin	2 "
Gambe	8 "	Cornet	V. rks.
Violoncelle	8 "	Bombarde	16 ft.
Keraulophone	8 "	Baryton	8 "
Flûte Octaviante	4 "	Trompette	8 "
Prestant	4 "	Clarion	4 "

IV. Choir Organ (20 Stops).

Violon Basse	16 ft.	Quinte	2⅔ ft.
Quintaton	16 "	Doublette	2 "
Quintaton	8 "	Plein Jeu Harmonique	3–6 "
Flûte Traversière . . .	8 "	Tierce	1⅗ "
Salicional	8 "	Larigot	1⅓ "
Viole de Gambe . . .	8 "	Piccolo	1 "
Unda Maris	8 "	Euphone	16 "
Flûte Deuce	4 "	Trompette	8 "
Flûte Octaviante . .	4 "	Clarinette	8 "
Dulciana	4 "	Clarion	4 "

V. Swell Organ (22 Stops).

Quintaton	16 ft.	Fourniture	IV. rks.
Bourdon	8 "	Cymbale	V. "
Flûte Harmonique . .	8 "	Cornet	V. "
Violoncelle	8 "	Bombarde	16 ft.
Voix Céleste	8 "	Cor. Anglais	16 "
Prestant	4 "	Trompette	8 "
Flûte Octaviante . . .	4 "	Trompette Har. . . .	8 "
Dulciana	4 "	Basson et Hautbois . .	8 "
Nazard	2⅔ "	Cromorne	8 "
Doublette	2 "	Voix Humaine . . .	16 "
Octavin	2 "	Clarion	4 "

Pedal Organ (12 Stops).

Principal Basse . . .	32 ft.	Contre Bombarde . .	32 ft.
Contre Basse	16 "	Bombarde	16 "
Soubasse	16 "	Basson	16 "
Flûte	8 "	Trompette	8 "
Violoncelle	8 "	Ophicleide	8 "
Flûte	4 "	Clarion	4 "

Pedal Movements.

1. Orage (Storm Pedal).
2. Coupler, Gr. Ch. to Ped.
3. Coupler, Gt. to Ped.
4. Ventil Pedal (Reeds).
5. Sub. Octave, Gr. Ch.
6. Sub. Octave, Gt.
7. Sub. Octave, Bombarde.
8. Sub. Octave, Ch.

9. Sub. Octave, Sw.
10. Bombarde Ventil (Reeds).
11. Choir Ventil (Reeds).
12. Great Ventil (Reeds).
13. Swell Ventil (Reeds).
14. Coupler, Gr. Ch. to I. Manual.
15. Coupler, Gt. to I.
16. Coupler, Bombarde to I.
17. Coupler, Ch. to I.
18. Coupler, Sw. to I.
19. Tremolo.
20. Swell pedal.

César Auguste Franck, a native of Liège and a pupil of Liège Conservatoire, is better known by his compositions than as an organist. Leaving Liège in 1837, he went to Paris, where he entered the Conservatoire, and in the following year took first prize in pianoforte and second prize for composition. In Paris he was a pupil (for organ) of Benoist, whom he succeeded at the Conservatoire as professor of organ-playing and as organist at the church of St. Clothilde in 1872. He died at Paris in 1890.

At the time of the Paris Exposition of 1878 César Franck, in common with other organists, played at the Trocadéro. At these recitals he gave six pieces for organ, a "Fantaisie Cantabile" and "Pièce Heroique." Franck has been spoken of as the saint of French music: "A real saint in music, a Bach French and modern, an ascetic who has united with divine sanctity all the tenderness of human sympathy and grace. By the authority of his musical example he has dispensed about him the grandeur, love, taste, and sense of a strong and substantial music school."

Franck was succeeded at St. Clothilde by Henri Constant Gabriel Pierné, who was born at Metz in

1863. Pierné became a student at the Paris Conservatoire and a pupil of Marmontel, Franck, and Massenet. He won the first prize for pianoforte-playing in 1879, for counterpoint and fugue in 1881, and for organ in 1882, besides which he gained the Grand Prix de Rome.

Fernand de la Tombelle is one of the best known French organists and composers of organ music. He was born at Paris in 1854, and received his first lessons from his mother, but his musical education did not begin in earnest until after he had finished his college course. Then he became a pupil of Guilmant on the organ and studied counterpoint and fugue with Dubois. His compositions gained for him several prizes, and his collection of organ pieces, which is his most important work, built up his reputation in England and America.

M. Tombelle is an excellent improviser and a fluent player upon the organ, but he has devoted most of his time to composition, and does not pretend to be a virtuoso.

Henri Paul Büsser, born at Toulouse in 1872, is one of the most brilliant of the younger generation of French organists. After early study at Toulouse, he went to the Niedermeyer School at Paris, and later he studied at the Conservatoire. In 1892 he was appointed organist at St. Cloud. In the same year he took the second Grand Prix de Rome, and in

the following year he took the Grand Prix de Rome with his cantata "Antigone."

Of modern Belgian organists may be mentioned Mailly, Tilborghs, and Callaerts. Of these, Alphonse J. E. Mailly is best known as a virtuoso. Born at Brussels in 1833, he was educated at the Conservatoire in his native city, where he became professor of pianoforte in 1861 and of organ in 1868. He has given many organ concerts in France, Holland, and England, and has written some sonatas, fantasias, and other pieces for the organ.

Joseph Tilborghs was born at Nieuwmoer in 1830, was a pupil of Lemmens and Fétis at the Brussels Conservatoire, and became professor of organ-playing at the Ghent Conservatoire in 1882. He has written some organ pieces and motets with organ accompaniment.

Joseph Callaerts was a native of Antwerp (1838), and a pupil of Lemmens at Brussels. He was organist of the Jesuit College from 1851 to 1856, and later of the cathedral at Antwerp, also organ-teacher at the music school since 1867.

Since the early days of Italian supremacy in organ-playing, when the German and Flemish organists journeyed to Italy to learn of Gabrieli and the other great organists, organ-playing in that country has fallen into a low condition. There are in Italy few good organs and few good organists. For many years

the successors of the great organists left undeveloped the modern style of playing. The organists took but little interest in their organs, regarding them merely as instruments for the accompaniment of the voice, and the organ-builders had but little incentive to use their best efforts. In many of the organs the stops are divided as in a reed organ, and the pedal-boards are deficient, being of only an octave and a half, and the pedals themselves too short.

As recently as 1886, when Guilmant visited Italy, he played Bach fugues upon these instruments, to the great astonishment of the native organists.

In recent years a few good organists have used their utmost efforts to bring back the art of organ-playing to its ancient preëminence in Italy. Of these the most prominent are Filippo Capocci of Rome, and Enrico Bossi at Venice, both of them good composers for their instrument. The best organ in Italy is that at the church of St. John Lateran, where Capocci plays.

The name of Capocci is first among modern Italian organists. But there have been two eminent men of that name. The first, Gaetano, was a native of Rome, born in 1811. He became a pupil of Sante Pascoli, was appointed organist at the church of S. Maria di Vallicella, and in 1839 was made organist at S. Maria Maggiore. In 1855 he became

maestro direttore of the "Capella Mia" at the Lateran. He died in 1898.

One of his best pupils was his son Filippo, who was born at Rome in 1840, and who has since 1875 been organist at St. John Lateran. He is not only an excellent organist, but a good composer of organ music.

Marco Enrico Bossi was born at Salo, Brescia, in 1861. He was a pupil of his father (organist at Morbegno), and later of Fumagalli, for organ, besides other noted musicians for piano and theoretical branches.

From 1881 to 1891 Bossi was organist and chapelmaster at Como Cathedral, and after that he was professor of organ and harmony at the Royal Conservatory, San Pietro a Majella, at Naples. In January, 1896, he became director of, and professor of advanced composition and organ in, the Liceo Benedetto Marcello, at Venice.

He is acknowledged by all to be one of the very best organists of Italy at the present day, his name being coupled with that of Capocci, who is an older musician.

As a composer Bossi is very prolific, having written considerably over one hundred works. Much of this music is for choir and organ, some for strings, orchestra, etc., but for organ he has also written a large amount, including concertos, sonatas, and almost every form of organ composition.

CHAPTER IX.

ENGLISH ORGANISTS

ALTHOUGH he was born in the year 1800 (December 27), and the nineteenth century did not begin, strictly speaking, until 1801, yet Sir John Goss may be considered as the first English organist of eminence born in the nineteenth century. He was the son of an organist of Fareham, Hants, and became one of the children of the Chapel Royal, afterward becoming a pupil of Àttwood, whom he eventually succeeded as organist of St. Paul's Cathedral. This position he held actually for thirty-four years, and nominally for forty-two, for when he retired from active service he retained the title and salary of the office.

Goss was considered the greatest church musician of his day, and was, in 1856, appointed composer to the Chapel Royal. In this capacity it fell to his lot to compose the music for the thanksgiving service for the recovery of King Edward, then Prince of Wales, from his severe illness (1872,) and this was

made the occasion for conferring upon him the honour of knighthood.

Goss was for many years a teacher at the Royal Academy of Music. He wrote some fine anthems, a book on harmony, and other works, and published "The Organist's Companion," a series of voluntaries, interludes, and other works. He died in 1880, honoured and respected for his ability, his sincerity, his modesty, and kind and gentle disposition.

Henry John Gauntlett, native of Wellington, Salop (1806–76), became organist, at the age of nine, of the parish church of Olney, Bucks, to which living his father (a clergyman) had been appointed. He showed an aptitude for music, and especially for organ-playing, at a very early age. In 1826 he was articled to a solicitor, and for some years was in active practice in London. In 1827 he obtained the post of organist of St. Olave's, Southwark, and he continued the study of music together with that of law. About 1836, after he had obtained a high reputation as an organist, Gauntlett began to advocate a reform in organ-building by the adoption of the C organ in the place of the old F and G instruments. In this he found a strong supporter in William Hill, the organ-builder, and together, under the supervision of Gauntlett, many fine organs of the new style were built and the reform firmly established in England.

About 1842 Doctor Gauntlett (whose degree had

been conferred upon him by the Archbishop of Canterbury) gave up the practice of law and devoted himself entirely to music. He became a lecturer, critic, and reviewer, and edited and published many of the works of Bach, Beethoven, etc.

He was selected by Mendelssohn to play the organ part in his oratorio "Elijah," when it was produced at Birmingham, in 1846. During his career he held various positions as organist, but he will be best remembered as a composer and editor of psalm and hymn tunes, in which field he worked with great enthusiasm for over forty years. He died suddenly in 1876.

Henry Smart (1813–79) was an exceptionally fine organist and a writer of good ability for the organ. He was born in London and was educated for the law, but preferred music, and in 1831 received his first appointment as organist of the parish church of Blackburn, Lancashire. Five years later he secured a London position, and eventually became organist at St. Pancras Church. He was an excellent player, was considered particularly able as an accompanist in the service, and was also a splendid improviser. About 1864 he became blind, and after that time all his compositions had to be dictated to an amanuensis. Shortly before his death in 1879, the government granted him a pension in acknowledgment of his services in the cause of music.

Henry Smart was the nephew of Sir George Smart, who was a good organist, having been one of the organists of the Chapel Royal. But Sir George Smart was better known as an organiser and conductor of festivals, in which capacity he introduced to the British public Beethoven's "Mount of Olives," in 1814, and "St. Paul," in 1836 at the Liverpool Festival.

Sir George Smart was also celebrated as a teacher of singing, and was much sought by those who desired to acquire the traditional style of interpreting Händel. Amongst these singers were Henrietta Sontag and Jenny Lind. Sir George Smart taught singing until he was more than eighty years of age, but lived until he was ninety-one. He died in 1867.

Edward John Hopkins was known as the father of English organists. He was born in 1818 in Westminster, and came of a musical family, many members of which were eminent in different branches of the profession. Two brothers of Edward, viz., John and Thomas, became organists, the former holding the position at Rochester Cathedral, and the latter, who died in 1883, being organist at St. Saviour's Church, York, — and both were very fine extempore players.

E. J. Hopkins began his musical career as one of the children of the Chapel Royal, at the age of eight,

and he was such a good reader, and had such a remarkable voice, that he was made to do double duty at the Chapel Royal and St. Paul's Cathedral, singing at four services a day.

The first state function in which he participated was the coronation of William IV., and the last the Diamond Jubilee of Queen Victoria. When fifteen years old he left the Chapel Royal, and being on very good terms with James Turle, who was organist of Westminster Abbey, and with two of the leading organ-builders, he applied himself vigorously to obtaining a thorough knowledge of the instrument. He was entirely self-taught, and Turle used frequently to allow him to play parts of the service. It was through Turle's kindly interest that he was elected, at the age of sixteen, to be organist of the parish church at Mitcham, eight miles from London. The committee hesitated to appoint one so young, and Turle sent his compliments to them and said, "If they are afraid to trust Hopkins to accompany hymns and chants in Mitcham Church, Mr. Turle does not hesitate to entrust him to play services in Westminster Abbey." That settled the question, and Hopkins was appointed with a salary of forty guineas a year.

After four years of duty at Mitcham, Hopkins was invited to open the new organ at St. Peter's, Islington, and was afterward offered the position of organ-

ist, which he accepted, but in 1841, wishing to be nearer home, he accepted the appointment to St. Luke's, Berwick Street, Soho, where he remained for two years. Then began the long and notable career at the Temple Church, which covered a period of nearly sixty years.

The contest for the appointment lay between Hopkins and George Cooper, and it was decided in favour of Hopkins because his rector, objecting to his absence during the probationary period at the Temple, discharged him. The benchers found the two candidates about equal in merit, but felt that as Hopkins had lost his position on their account, he should get the post. Hopkins was then twenty-five years of age.

Of Doctor Hopkins's playing it is needless to say much here. During his long service his fame spread far and wide. He was admirable as an accompanist and as an extempore player. The Temple Church became a Mecca for all young organists, and many were the pupils who benefited by his instruction.

Doctor Hopkins was connected with many institutions, and the composer of a number of excellent anthems. He was not a prolific composer for the organ, but his pieces and arrangements maintain a high standard of excellence. His book, "The Organ; Its History and Construction," in which he was associated with Doctor Rimbault, has long been the standard work upon the subject, and his contributions to

Grove's Dictionary of Music and Musicians are invaluable.

Doctor Hopkins died early in 1901.

George Cooper, who was considered one of the best organists of his day in England, was the son of the assistant organist at St. Paul's Cathedral, and was born at Lambeth, in 1820. His quickness of ear, readiness of execution, and taste for good music developed themselves very early, and when he was eleven years of age, he often played the services at St. Paul's for his father. At the festivals of the Sons of the Clergy, Attwood, who was then chief organist, delighted to make him extemporise, and on one such occasion Mendelssohn, who was present, is said to have remarked upon his talent and to have praised him. When he was a little over thirteen years of age he was made organist of the church of St. Benet, Paul's Wharf, London, and when Attwood died in 1838, Cooper was appointed assistant organist of St. Paul's Cathedral — the post formerly held by his father, who resigned in his favour. Besides this, he occupied various positions in different churches until, in 1867, on the death of Sir George Smart, he became organist of the Chapel Royal. He died in 1876.

Cooper was highly respected, and did much to familiarise his hearers with the works of Bach and other great composers, which he played in a broad

and noble style. He did not leave any compositions, but published several books of organ music. "The Organist's Manual," the "Organist's Assistant," "Organ Arrangements," and "Introduction to the Organ" are all well known works.

The name of Doctor Edward Chipp is one which is to be found frequently in the accounts of organ recitals in England during the middle of the nineteenth century. Edmund Thomas Chipp was the son of T. P. Chipp, who was the player of the "Tower Drums." Born in London on Christmas Day, 1823, he was educated at the Chapel Royal, afterward studied the violin, and entered the queen's private band in 1844. He now soon became known as an organist, and in 1847 succeeded Doctor Gauntlett at the St. Olave's Church. It is unnecessary to record Doctor Chipp's church appointments, of which he held several at different periods; but his opportunity as a concert organist came when he succeeded Mr. Best as organist of the Panopticon, a post which he held until the close of that institution. His next public appointment was to Ulster Hall, Belfast, in 1862, and four years later he was called to Dundee, where he became organist of Kinnaird Hall. In the following year he settled down into the position of organist at Ely Cathedral. He died at Nice in 1886.

Doctor Chipp is mentioned as having played in

public, from memory, Mendelssohn's organ sonatas, — an accomplishment which was considered remarkable.

In reviewing English organists, it is impossible to omit the name of Sir Frederick Ouseley, for his skill in extempore playing and his facility in dealing with suggested or improvised themes was most remarkable. He never held a position as an organist. His position in musical life was somewhat anomalous, for though he was educated for the Church and followed the profession of a clergyman, and was regarded as a musical amateur, yet he held for many years one of the most important professional posts in England, viz., that of professor of music at the University of Oxford.

Sir Frederick Arthur Gore Ouseley was born in London, in 1825, and was the son of Sir Gore Ouseley, a man of considerable and varied attainments, who for several years was British ambassador to the Persian court, and who, being musical, was one of the chief founders of the Royal Academy of Music in London.

As a child Sir F. Ouseley was considered a prodigy, and there are many amusing anecdotes concerning his deeds. He was an object of interest to Queen Victoria, Mendelssohn, Malibran, Lablache, and other musicians who were celebrated in the days of his youth. He had absolute pitch and a very observing nature. The deeds of prodigies grow monot-

onous, and we will pass over that period and come to the more serious business of his life.

Sir Frederick took his degree of Bachelor of Arts at Oxford in 1849, and became curate of St. Paul's Church, Knightsbridge, London. In 1850 he took his degree of Bachelor of Music, resigned his curacy, and went to the Continent to travel, and to make a special study of church music and organs. During this tour he played on almost every celebrated organ in Western Europe. On his return to England he immediately took steps to carry out his great desire, which was to establish a church in which the service should be of a high musical order. In 1856, after many difficulties had been overcome, the college and church of St. Michael and All Angels, at Tenbury, Worcestershire, was dedicated. On this occasion Arthur Sullivan, then one of the children of the Chapel Royal, sang the solos in the newly formed choir, and Sir George Elvey, of St. George's Chapel, Windsor, played the organ.

Sir Frederick Ouseley devoted his fortune to the maintenance of this church and the college, in which the choristers received their education. It has been a musical nursery, and, at least during the life of its founder, a musical centre which attracted many of the rising men. Sir John Stainer was organist of St. Michael's Church for three years, and did space permit, a long list of well-known names of those who

have been directly or indirectly connected with the church might be produced.

It was, however, as professor of music at Oxford that Sir Frederick Ouseley wielded his most direct influence on the musical life of his time, for in this capacity a vast number of young men came under his personal supervision. There were many complaints in the profession that an amateur should be appointed to this professorship, but it is doubtful whether any one could have been selected who would have been of greater benefit to the cause of music. Independent of the miserable stipend, he was able to root out many abuses which had accrued during years of musical lethargy. Bogus degrees were stopped, examinations became real, and a distinct advance was made.

In addition to the professorship at Oxford, Sir Frederick Ouseley was rector of St. Michael's Church, precentor of Hereford Cathedral, and he became canon of Hereford Cathedral in 1886. Three years later he was stricken down, in the midst of his labours, by apoplexy, and a busy, useful, and noble life was ended.

Sir Frederick Ouseley was the composer of much music, the greater part of which was for the Church, though at the age of eight he wrote an opera. For the organ he wrote eighteen preludes and fugues, three andantes, and a sonata. His works on harmony, counterpoint, musical form, etc., his articles

for Grove's Dictionary are well known, but perhaps the most valuable possession was the excellent collection of old and rare works and manuscripts which he acquired and left to St. Michael's College. This includes the identical copy of the score of the "Messiah" from which Händel conducted the first performance at Dublin in 1742; all the treatises of Gafurius, including the earliest and rarest one, published in Naples in 1480; the famous "Organ Book" of Adrian Batten; and very many more rare and valuable works too numerous for mention here.

The organ in St. Michael's Church, which was remodelled several times, is one of the finest instruments outside of cathedral or concert-hall. It contains four manuals and sixty-four speaking stops.

A very good story concerning Doctor Corfe, of Christ Church, Oxford, and Sir F. Ouseley in his student days was told by Doctor Stainer: "Being a musician of the old type, Doctor Corfe rarely changed his stops during the psalms. Ouseley and his young friends got so accustomed to one particular quality of tone that they named it the 'Corfe mixture.' Ouseley knew that Doctor Corfe always, at the close of one service, prepared his stops for the giving out of the chant at the next. Moreover, Doctor Corfe was fond of long walks, and was in the habit of rushing into the organ-loft after service had begun and just in time to place his hands on the

keys. This offered a temptation for the undergraduates which was irresistible. Watching Corfe safely out of the cathedral one morning, Ouseley put in all the arranged stops, and then drew on each manual the most horrible and startling combination he could think of. When evening service commenced, Ouseley and his friends stood behind a pillar to hear the effect. Just as the psalms commenced, Doctor Corfe hurried in and placed his hands on the keys. Everybody in the church gave a start except Doctor Corfe himself, who placidly held down the chord while one by one he put in the objectionable registers, and gradually drawing his usual stops, once more returned to the old 'Corfe-mixture.'"

An organist who did much in the cause of his art was Doctor William Spark, a native of Exeter (1825–1897). Spark became a chorister at Exeter Cathedral, where his father was a lay vicar. At the age of fifteen he was articled to Samuel Sebastian Wesley for five years. When Wesley left Exeter for Leeds, he took Spark with him, and the young man soon became deputy organist of the parish church. Several other church appointments followed, but in 1850, on Wesley's removal to Winchester, Spark was appointed his successor at St. George's Church, Leeds.

Within a year of his appointment Doctor Spark had organised the Leeds Madrigal and Motet Society.

A short time afterward he established the People's Concerts, and this led to the building of the Town Hall. For the Town Hall it was necessary to have a fine organ, and a magnificent instrument was erected by Gray and Davison from the designs of Henry Smart and Doctor Spark. This organ (of four manuals and one hundred and ten stops, — one of the finest in the world) was opened in 1859, and Doctor Spark was appointed Borough organist, though not without a severe competition. Here he gave organ recitals twice a week.

Doctor Spark was a man of great activity, and besides some excellent organ pieces and other compositions, he wrote several books, and was editor of *The Organist's Quarterly Journal*, and of a large number of Batiste's organ compositions.

James Coward, who for many years was organist at the Crystal Palace, was born in London, in 1824. He was a chorister in Westminster Abbey, afterward was appointed organist at St. Mary's Church, Lambeth, St. George's, Bloomsbury, and St. Magnus the Martyr, in succession. He was also organist of the Sacred Harmonic Society, and grand organist of the Grand Lodge of Free Masons. He held the Crystal Palace appointment from 1857 until his death in 1880.

William Thomas Best was for many years considered the first among English concert organists.

He was the son of a solicitor of Carlisle, and was educated with a view to becoming an engineer. Music, however, proved to be a stronger attraction, and he began to take lessons of Young, the organist of Carlisle Cathedral. He subsequently took some lessons of other organists, but they were men of the old stamp, and unprogressive. For all practical purposes Best was self-taught. He obtained his first organ appointment at the age of fourteen, at the Pembroke Road Baptist Chapel, Liverpool, where the organ possessed the first CC pedal keyboard in Liverpool. In 1847 Best was appointed organist of the Church for the Blind at Liverpool, and he was also organist of the Liverpool Philharmonic Society, under whose auspices he made his first appearance as a concert organist, in 1849.

A few years later Best was in London, where he came prominently before the public as organist of the Panopticon (now the Alhambra), in Leicester Square, where a fine four-manual instrument had been erected. He was also organist, for a short time only, of the churches of St. Martin-in-the-Fields, and Lincoln's Inn Chapel. His London appointments were brief, but his playing of Bach and other classical composers attracted much attention and added greatly to his fame. It is interesting to know that his Panopticon engagement came to an end because he refused to accede to the request of the director,



WILLIAM THOMAS BEST

that after the entertainment he should play the audience out to the strains of the "Wedding March."

The brevity of his London engagement was soon compensated for by his appointment, in 1855, to be organist of St. George's Hall, Liverpool, at a salary of £300, which was afterward increased to £400. This position he held for nearly forty years, and his recitals earned for him a world-wide reputation.

During his long career Best held several church appointments, but his chief work was at St. George's Hall, and in opening numerous organs, of which the most important was that at the Albert Hall in London, in 1871. His appearances at the Händel Festivals on Selection days were eagerly looked forward to by organists, who used greatly to enjoy the sang-froid with which he would insist upon, and doggedly keep to, his own *tempi* of Händel's organ concertos, regardless of the exertions of the conductor in trying to keep the band and the organ together.

Although he made several contributions to the literature of organ music, Best's fame does not rest upon his compositions. His "Organ Arrangements" — full and yet faithful to the original score — are unsurpassed. He edited Händel's organ concertos, and Mendelssohn's and Bach's organ works. His "Art of Organ-Playing," especially Part II., "Studies for the Pedal," is an invaluable aid to the organ-student.

He also edited Händel's "Messiah," in which he incorporated Mozart's additional accompaniments.

In 1880 Best was offered the choice between knighthood and a pension from the Civil List of £100 per annum, — and chose the latter, as he disliked titles.

In 1890 Best went to Australia and gave twelve recitals on the huge organ in the Town Hall, Sydney, — the largest organ in the world. In 1894, owing to continued ill-health, he resigned his position at St. George's Hall, and three years later he died.

Away from the organ, Best was very much of a recluse. He abhorred social functions, and repelled all attempts to induce him to associate with his professional brethren. He was a master of ironical wit, and many stories are current of his pungent remarks when expressing his opinions, which were as outspoken as they were amusing.

Best had a number of pupils, many of whom became prominent, but during the later years of his life he did not teach. George E. Whiting was one of his most noted American pupils.

As before stated, there are many amusing anecdotes concerning Best's remarks, and we may be forgiven if one is quoted. This one was made in 1894, when Best was giving some information regarding the introduction of Mendelssohn's organ music into England. After explaining how the younger genera-

tion of organists adopted the CC pedal-board, which made the performance of Bach and Mendelssohn possible, he continued: "Adams, with enormous contrapuntal talent, regaled himself by serving up one or two of Bach's '48, adding a droning pedal *when his bunions were propitious.*"

The following sketch of Best's character was written by Mr. Everett E. Truette, in the *Etude:*

"Best was greatly maligned by many of his own countrymen as being cross and testy, disagreeable, and the like. His disposition was peculiar and made for him many enemies. He was a man of very strong ideas, and never hesitated to give vent to his opinions, oftentimes exaggerating to increase their forcefulness.

"At one time I was chatting with him in his study. We had been talking about organ-builders, and I casually mentioned the name of an English builder with whom he had recently held a wordy disagreement. Best burst forth: 'That man X. does not know how to build an organ. Look at the organ in ——— Hall! He put the solo stops on such a high pressure of wind that it was necessary to chain them to the wind-chest to keep them from being blown out through the roof.' I roared, and he too burst out laughing. Ten minutes later he was enthusing over the fine work of this same builder in another organ.

"When I first wrote to him, asking if he would give me lessons, he sent me a sharp reply, stating that he did not teach at all, and ended his letter: 'You Americans are very fond of studying music in Germany and afterward coming to England to *rub* off the Teutonic rust.' I wrote back that, as I had been studying with Guilmant for six months or so, I thought the 'Teutonic rust' was about all rubbed off. He then wrote me a most cordial letter, inviting me to visit him, and sent me a great package of his music. This was the beginning of a friendship which lasted to his death, and I have many pleasant recollections of long chats with him, when, in spite of his natural irritability, we had many pleasant discussions on organ topics. I always found him cordial, warm-hearted, enthusiastic, and entertaining.

"To the organ-student he is best known by his 'Arrangements from the Scores of the Great Masters,' in which he brought out so prominently a feature which was peculiarly his own, and in which he showed that the organ is in itself capable of reproducing orchestral effects, without transcending its proper functions or descending to trickery. This he made possible only by his complete knowledge of its resources. Though he was the first and greatest in his methods of reproducing orchestral effects, he repeatedly expressed himself as believing that the

organ was an instrument of its own kind, producing effects that no orchestra could produce, and should be treated accordingly."

This book would be incomplete without some mention of the great organ in the town hall at Sydney, New South Wales, which is the largest organ in the world, having five manuals and one hundred and twenty-eight speaking stops. Its organist too must be reckoned among the celebrated concert organists of the world, and though a Belgian, his appropriate place in this account seems to be that which is nearest to his instrument.

M. Auguste Wiegand was elected to fill this position in 1891, from amongst one hundred and five competitors. Born at Liège, in Belgium, in 1849, Wiegand had developed sufficient musical talent by the time he was seven years of age to receive the appointment of organist at the church of St. Giles in his native city. In the following year he began his career as a concert performer, giving exhibitions, in conjunction with his sister, as a pianist and violinist. In 1859, he was admitted to the Conservatoire at Liège, being the successful one of eighteen candidates. At the age of twelve he received his "primus accessit" for skill at the organ, and at fifteen he was awarded second prize. He gained the first prize in 1867, and the silver medal for organ-playing as well as first prize for piano-playing in the following year.

The gold medal, both for piano and organ playing, he received in 1869, also first prize in harmony, counterpoint, and reading at sight from orchestral score. In 1870, he was appointed professor at the Liège Conservatoire, and remained there for six years, when he resigned in order to devote his time to concert playing. Wiegand also began study under Lemmens, who died very shortly after. Then the Belgian government recognised his talent by allowing him to study under Alphonse Mailly, professor at the Royal Conservatoire at Brussels, and organist to the King of Belgium. He was also appointed a member of the jury of organ competitions.

In 1878 M. Wiegand seriously began his career as a concert organist, and before receiving the appointment to Sydney he had given five hundred and fifty-three recitals in Holland, Belgium, England, and France, of which the five-hundredth was given on the great organ in the Albert Hall, London.

In Australia M. Wiegand led a very active life, and in his first season gave one hundred and fifty-six recitals on his great instrument, besides playing on organs in different parts of the colonies. He held his position until the beginning of 1902.

M. Wiegand's repertoire is immense, and includes all the standard organ works and a great number of operatic arrangements and music of a popular nature, showing that the taste of the people in Australia is

much the same as elsewhere and is not yet educated up to the strictly legitimate in organ music.

In regard to the organ itself, one or two remarkable features may be noticed in the following specifications.

Completed in 1890, by Messrs. Hill & Son, of London, it was heralded as the "largest and grandest organ ever built or ever to be built." It certainly is a monster, and undoubtedly no *larger* organ will be attempted for some time to come. The success of the instrument from a musical point of view is somewhat doubtful. This gigantic instrument has five manuals, one hundred and twenty-six speaking stops, forty-three combination movements (pistons and pedals) and twenty-one mechanical accessories.

The chief feature of the instrument, never before attempted, is a sixty-four foot reed-stop in the pedal, — contra-trombone, — a "striking reed" of full length, with wooden tubes. Inasmuch as the lowest notes of a thirty-two-foot stop are hardly distinguishable, — they are *felt* more than heard, — extending the compass an octave lower cannot and does not produce a result to warrant the outlay. The lowest note has only eight vibrations a second, and the distinct vibrations are noticeable, thus preventing a pure musical tone.

In the appended specification it will be noticed that a large amount of duplication has been necessary

to bring the number of stops up to the monster requirements, and that the redundancy of the diapasons would seem otherwise unnecessary.

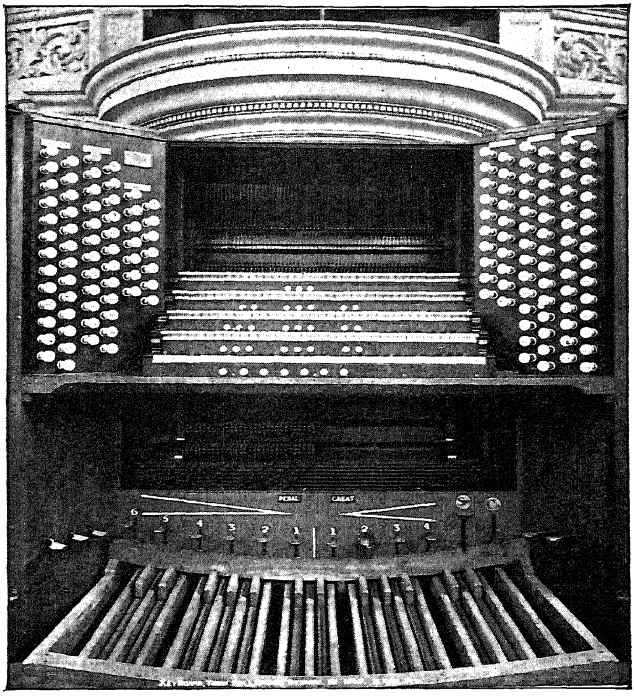
The town hall is very large, with a seating capacity of six thousand. The organ is blown by an eight-horse-power gas-engine. The instrument cost about sixty thousand dollars. Several changes have been made since the organ was first completed, and the accompanying specification shows the organ as it now stands:

SWELL ORGAN.

Double open diapason	16 ft.	Twelfth	2⅔ ft.
Bourdon	16 "	Fifteenth	2 "
Open diapason	8 "	Harmonic piccolo	1 "
Viol di gamba	8 "	Mixture	IV. rks.
Salicional	8 "	Furniture	V. "
Dulciana	8 "	Trombone	16 ft.
Vox angelica	8 "	Bassoon	16 "
Hohl-flöte	8 "	Horn	8 "
Octave	4 "	Cornopean	8 "
Gemshorn	8 "	Oboe	8 "
Harmonic flute	4 "	Clarion	4 "
Rohr-flöte	4 "	Vox humana	8 "

GREAT ORGAN.

Contrabourdon	32 ft.	Viola	8 ft.
Bourdon	16 "	Spitz-flöte	8 "
Double open diapason	16 "	Gamba	8 "
Open diapason (1).	8 "	Hohl-flöte	8 "
Open diapason (2).	8 "	Rohr-flöte	8 "
Open diapason (3).	8 "	Quint	5⅓ "
Open diapason (4).	8 "	Harmonic flute	4 "
Harmonic flute	8 "	Principal	4 "



CONSOLE OF THE ORGAN IN THE TOWN HALL,
SYDNEY, N. S. W.

Octave	4 ft.	Sharp mixture . .	IV. rks.
Gemshorn	4 "	Furniture	V. "
Twelfth	2⅔ "	Contraposaune . . .	16 ft.
Fifteenth	2 "	Posaune	8 "
Mixtures	III. rks.	Trumpet	8 "
Cymbal	IV. "	Clarion	4 "

Solo Organ.

Quintaton	16 ft.	Flauto traverso . . .	2 ft.
Open diapason . . .	8 "	Contrafagotto	16 "
Violin diapason . . .	8 "	Cor anglais	8 "
Flauto traverso . . .	8 "	Corno di bassetto . .	8 "
Doppel-flöte	8 "	Orchestral oboe . . .	8 "
Stopped diapason . .	8 "	Harmonic trumpet . .	8 "
Viola	8 "	Octave oboe	4 "
Octave	4 "	Contratuba	16 "
Flauto traverso . . .	4 "	Tuba	8 "
Harmonic flute . . .	4 "	Tuba clarion	4 "

Echo Organ.

Viol d'amour	8 ft.	Flageolet	2 ft.
Unda maris (II. rks.) .	8 "	Glockenspiel . . .	IV. rks.
Lieblich gedacht . . .	8 "	Echo dulciana cornet	IV. "
Viol d'amour	4 "	Basset horn	8 ft.

Choir Organ.

Contradulciana . . .	16 ft.	Lieblich-flöte	4 ft.
Open diapason . .	8 "	Twelfth	2⅔ "
Gamba	8 "	Fifteenth	2 "
Dulciana	8 "	Dulcet	2 "
Flauto traverso . . .	8 "	Dulciana mixture . .	III. rks.
Hohl-flöte	8 "	Bassoon	16 ft.
Lieblich gedacht . . .	8 "	Trumpet	8 "
Octave	4 "	Clarinet	8 "
Violina	8 "	Oboe	8 "
Voix celeste	8 "	Octave oboe	4 "

PEDAL ORGAN.

Double open diapason, wood	32 ft.	Violoncello	8 ft.
Double open diapason, metal	32 "	Bass flute	8 "
Contrabourdon	32 "	Twelfth	$5\frac{1}{3}$ "
Open diapason, wood	16 "	Fifteenth	4 "
Open diapason, metal	16 "	Mixture	II. rks.
Violone	16 "	Mixture	III. "
Gamba	16 "	Mixture	IV. "
Dulciana	16 "	Contratrombone, wood	64 ft.
Bourdon	16 "	Contraposaune, metal	32 "
Quint	$10\frac{2}{3}$ "	Posaune	16 "
Octave	8 "	Trombone	16 "
Prestant	8 "	Bassoon	16 "
		Trumpet	8 "
		Clarion	4 "

8 pneumatic combination pistons to great.
8 " " " " swell.
7 " " " " choir.
7 " " " " solo.
3 " " " " echo.
6 combination pedals to pedal.
4 " " " great.
Choir tremulant.
3 pedals for pedal couplers.

* * *

Sir Herbert Stanley Oakeley, an excellent organist, was born at Ealing, near London, in 1830, and educated at Eton and Christ Church College, Oxford. He was a pupil in harmony of Doctor Stephen Elvey, and studied the organ under Schneider in Dresden, completing his musical studies at Leipzig, and under Breidenstein at Bonn. In 1865 he was appointed Reid professor of music at Edinburgh University, which position he held until 1891, and in which his

successful exertions were recognised by the bestowal of numerous distinctions. He was knighted in 1876, and received honorary degrees from many universities in Great Britain, Canada, and Australia.

Under his management the Reid concerts received a great impulse and developed into a three days' festival; the concerts of the university musical society and his own excellent organ recitals had a wide-spread educational influence. He was regarded as an organ-player of exceptional ability, and a good composer, but only a few of his compositions for organ have been published.

One of the most highly respected of English organists was Doctor George Mursell Garrett, who was born at Winchester in 1834 and died at Cambridge in 1897.

Doctor Garrett was a pupil of Elvey and Wesley and was assistant organist at Winchester Cathedral from 1851 to 1854, when he received the appointment of organist at the cathedral at Madras, which he held for two years. Returning to England, he was appointed to St. John's College, Cambridge, and in 1873 he succeeded Doctor Hopkins as organist to the university, where he became also lecturer on harmony and counterpoint, and examiner in music.

Doctor Garrett wrote a number of pieces for the organ, besides an oratorio, five cantatas, and other church music.

Doctor Edmund Hart Turpin is one of the most prominent English concert organists of the present day. He was born at Nottingham, in 1835, and became organist of a church in Nottingham at the age of thirteen. He gave his first organ recital at the Hyde Park Exhibition of 1851, and soon afterward he obtained a London appointment. In 1869 he became organist of St. George's Church, Bloomsbury, a position which he retained until 1888, when he was appointed to St. Bride's, Fleet Street. In the following year the degree of Mus. Doc. was conferred upon him by the Archbishop of Canterbury.

Doctor Turpin has been long connected with the musical press of London, and was editor of the *Musical Standard* for some years, and later of the *Musical News*. He is noted as a lecturer, and has written several works, including some organ pieces. In 1875 he became Hon. Secretary of the College of Organists, to which institution he has devoted much time.

Frederick Archer, who was considered one of the greatest of organ virtuosi, was born at Oxford, England, in 1838. His musical talent first became manifest when he was about eight years of age, and he was soon able to play at sight any composition which came within the range of his fingers, besides which he showed remarkable aptitude for improvising.

At the age of nine he became a chorister at Mar-

garet Chapel, London, where, before long, he was able sometimes to officiate as organist, although he had not yet taken an organ lesson.

On leaving Margaret Chapel, he was appointed organist at St. Clement's Church and at Merton College, Oxford, holding both appointments simultaneously, and a few years later he travelled on the Continent, giving exhibitions of his marvellous skill as a performer. On his return to England, he was made organist at the Panopticon in London, where, with a concert instrument of unusual size and excellence, he soon distinguished himself. In May, 1875, the new organ in Alexandra Palace was completed, — an instrument having four manuals and eighty-nine stops, — and he became organist. On this instrument Archer gave over two thousand recitals, never repeating a programme ; his remarkable power of sight reading, either from orchestral score or other scores, made his repertoire practically inexhaustible. He was a man of the finest physique, and his appearance before his instrument was very imposing. Some of the effects which he produced have never been accomplished by any other organist, for the simple reason that he was gifted by nature with fingers of unusual length. This peculiarity gave him the immense advantage of being able to play on two, and occasionally on three manuals simultaneously, with the same hand. His executive facility, both with hands and feet, was

marvellous, and passages of enormous difficulty and rapid *tempi* were played by him without the slightest apparent effort.

In 1880 Mr. Archer came to America, first settling in Boston, and then going to Brooklyn, where he became organist of Henry Ward Beecher's church, and later of Doctor Storr's church in New York, which he left to go to the Church of Incarnation. He was also editor of a musical journal called the *Keynote*.

Leaving New York, Mr. Archer was for a time organist of the St. James's Roman Catholic Church in Chicago.

In the year 1896 he accepted the terms offered by the Carnegie Library Commission, of Pittsburg, Pennsylvania, and became city organist, and musical director of Carnegie Music Hall. His indefatigable energy and enthusiasm were readily appreciated in that city, and his musical influence was wide-spread. His organ recitals, musical lectures, and concerts made his name famous in America.

He died in 1901.

Mr. Archer was a man of immense activity, and it is recorded that, after the rebuilding of the Alexandra Palace, and the erection therein of the new and magnificent organ, he frequently played to audiences numbering as high as twenty thousand. His duties as musical director of the palace were, at the same

time, enormous, and in addition to conducting choruses and orchestral concerts he had many engagements at distant places.

While resident in New York he gave ninety-two organ recitals at Chickering Hall, besides which he inaugurated almost every large new organ erected in the United States and Canada.

At Pittsburg, during his first three seasons, he gave two hundred and twenty-three recitals in Carnegie Hall, and played six hundred and twenty-three organ compositions, and seven hundred and forty-two orchestral transcriptions, to total audiences of one hundred and ninety-five thousand people. He also gave a great number of lectures, and was largely instrumental in founding the Pittsburg Symphony Orchestra.

It was conceded that Archer revolutionised the art of organ-playing in America. His success was gained by recognising the necessity of popularising the instrument. Programmes made up of heavy scholastic works have always proved wearisome to a general audience, and sometimes even to a musical audience. Archer adapted the organ to the requirements of orchestral compositions, while at the same time he was one of the finest exponents of classical organ music.

Sir John Stainer was one of the most active and eminent musicians of his day. Born in London

(1840–1901), he was educated entirely in England, entering the choir of St. Paul's Cathedral at the age of seven, when he was already a remarkable player and sight singer. In 1854 he was appointed organist and choirmaster of St. Benedict and St. Peter's Church. He studied organ under George Cooper, and in 1856 he was selected by Sir Frederick Ouseley as organist for the newly founded college and church of St. Michael, Tenbury, where he remained three years, during which time he matriculated at Christ Church, Oxford, and took his degree of Bachelor of Music. Being appointed organist of Magdalen College, Oxford, he left Tenbury, and entered at Oxford as an undergraduate, discharging his duties as organist while working for his B. A. degree, which he took in 1863. On the death of Doctor Elvey he was appointed organist of the University of Oxford, and conductor of two musical societies. In 1865 he took his degree of Doctor of Music, and in the following year that of Master of Arts, and became one of the examiners for musical degrees. From 1872 to 1888 he was organist of St. Paul's, London, succeeding Sir John Goss.

In 1888 he was knighted, and in 1889 was appointed professor of music at Oxford University. Various other positions held by him were professor of organ and harmony of the National Training-School of Music, and later principal of the same.

When this institution became the Royal College of Music, he was one of the professors. He was also government inspector of music in the training-schools. In 1878 he was made a Chevalier of the Legion of Honour.

His principal works are the oratorio, "Gideon;" the cantatas, "The Daughter of Jairus," "St. Mary Magdalene;" "The Crucifixion;" numerous anthems, services, primers, and, in conjunction with W. A. Barrett, the well-known "Dictionary of Musical Terms."

The Reverend Frederick Scotson Clarke (born in London, 1840, died in London, 1883) was a prolific composer for the organ. He was an organ pupil of E. J. Hopkins, and studied music both at the Royal Academy and in Paris. He also studied for the ministry at Oxford and at Cambridge, and was organist at Exeter College, Oxford. He next studied music again at Leipzig and Stuttgart, and on his return to England founded the London Organ School in 1873. He was also the representative English organist at the Paris Exposition in 1878. For the organ he wrote fifteen marches, forty-eight voluntaries, and six communions, besides offertories and other pieces.

Sir Walter Parratt holds at the present day the much desired position of master of music to the king, also that of organist at St. George's Chapel, Windsor.

Sir Walter Parratt is a native of Huddersfield, in Yorkshire, where his family has been long and honourably associated with the musical life. In fact, the musical history of Huddersfield is said to have commenced with the year 1812, when Thomas Parratt, a youth just passing out of his teens, became the first organist of the parish church, beginning his duties on Christmas day of that year. He officiated at fifty Christmas services, and died in March, 1862, when he was succeeded as organist by his son Henry, who has played on forty similar occasions, father and son having officiated for ninety years without a break.

Walter Parratt is the younger brother of Henry, and displayed much precocity. At the age of seven he was able to play the organ for the service in the church, and at ten he played the whole of the forty-eight preludes and fugues of Bach by heart.

At eleven years of age he was appointed organist of Armitage Bridge Church, and not long afterward he secured the position at St. Paul's Church, Huddersfield, where he remained until 1861, when he received the appointment of organist at Witley Court, in Worcestershire, in the service of Lord Dudley. Here he had opportunity for study, and remained for seven years. In 1868 he became organist of the parish church at Wigan, Yorkshire. In 1872 he went in a similar capacity to Magdalen

College, Oxford, and in 1882 to St. George's Chapel, Windsor, succeeding Sir George Elvey. He became professor of organ at the Royal College of Music in 1883, was knighted in 1892, and the following year was appointed master of music in ordinary to Queen Victoria.

Sir Walter Parratt is gifted with a wonderful memory, concerning which many remarkable feats are recorded. Besides being an excellent musician he is the possessor of much literary knowledge and ability, has contributed articles to Grove's Dictionary, and the chapter on music in Humphrey Ward's "Reign of Queen Victoria." His musical compositions include several organ pieces.

As a staunch upholder of the legitimate in organ-playing he elicited a reply to one of his lectures a few years ago from Mr. Best, who, as one of the organists most active in the use of arrangements, was perhaps better fitted than any one else to defend the practice. As the question of popularising organ-playing is still as actively open as ever, it may be permissible to repeat such portions of the controversy as may seem to have a general, and not too personal bearing on the question.

In 1854 Mr. Chorley, the critic of *The Athenæum* (London), made a fierce attack on "arrangements," in the following paragraph:

"An organist who analyses an orchestra and its

varieties with the view of representing them on the organ, wastes his time, loses his way, and does not know his duties and their limits. The organ can hardly be called 'an orchestra in itself' (even of wind instruments), and the fancy of devoting it to arranged music has brought it into low estimation. How shall an orchestra, the basis of which is the brisk and pungent stringed quartet, be represented by its coarser and heavier tones, among which every staccato becomes a 'quack,' and every rapid arpeggio a yawn or scream, — according as the stops are of wood or metal, — and every chromatic scale a confusion, analogous to the blot of mixed tints on a painter's palette?"

This attack was answered at some length by Henry Smart. We cannot follow out his argument in full detail, but a few sentences here and there will give the gist of his argument.

"About all this there is, doubtless, some truth; yet so overlaid with misrepresentation, or rather, non-comprehension of the facts, as to become really valueless. If an organist 'analyses an orchestra,' etc., with the view of reproducing on his instrument precisely the effect of the score, for example one of Beethoven's symphonies, he certainly 'loses his way' and deserves all *The Athenæum* may say of him. And it is unfortunately true that a great many organists, not thoroughly conversant either with the

orchestra or their own instrument, do commit this very obvious blunder. If, however, it is intended absolutely to prohibit all adaptations for the organ — however artistically contrived — of modern orchestral and vocal music, we must emphatically dissent from the conclusion." Then follows a long argument of which the following is the summing-up:

"In fine, without possessing the power of precisely copying (the orchestra, or military band, or chorus), the organ can render more closely a general resemblance, or rather, perhaps, can suggest more forcibly an idea of the effect of an orchestral score, than any other instrument; and whoever seeks more from it than this, either 'loses his way' in the pursuit, or was a bad judge of his means in the beginning."

In regard to the statement that the "fancy of devoting it to arranged music has brought it into low estimation," Mr. Smart says: "To the players it has opened a new vista of ideas; without in the least deteriorating their love for, or their capability of executing, the music of Bach, it has increased their mechanical accomplishment both in finger skill and the management of their instrument, and has refined and spiritualised their style; while to its urgent demands for improvement, the organ itself is almost indebted for the immense ameliorations in tone and mechanism it has of late years displayed."

In answer to the critic's concluding sentences, Mr.

Smart considers them "very sharp writing, but very flat nonsense."

Many years later, in fact about 1891 or 1892, an article hostile to "arrangements" was written by Mr. Walter Parratt, which was answered by Mr. Best, whose arrangements were alluded to as "examples of misapplied skill."

Mr. Best began his reply by asserting that on the only occasion he heard Mr. Parratt perform upon the organ he essayed a transcription of Mendelssohn's overture "Ruy Blas." He goes on to say that it is necessary that all organ arrangements should exhibit, in an artistic manner, every important feature of the score, and never be debased for performance on imperfectly constructed instruments by players more or less in the state of pupilage. He mentions Bach as the father of all arrangers, as he accommodated Vivaldi's violin concertos to the "expressionless German organ of his day with its intractable pedal bass." Then follows a long list of continental and English organists who have "arranged" for the organ. This list includes such names as F. Lux, F. Liszt, A. Guilmant, E. Prout, E. J. Hopkins, J. Stainer, H. Smart, and F. Archer, all of whom would hardly select music unsuited for organ effect.

He continues thus: "Mr. Parratt urges 'that the erection of large concert-hall organs and the neces-

sity for pleasing Saturday-night audiences, has had a disastrous influence over organ music, as in the majority of such programmes two-thirds at least are arrangements of orchestral and choral works.' It must be remembered, however, that in endeavouring to raise the musical taste of the humbler classes, the municipal authorities of our large towns did not intend their concert organs to be restricted to the performance of preludes, and fugues, and somewhat dry sonatas. As is the case with orchestral concerts of a popular character, the higher forms of composition have to be introduced both warily and gradually. . . . It is gratifying to note that a better state of things exists now, and if we could obtain anything approaching Mozart's great Fantasia in F-minor, all would be well. Modern German composers are now timidly adding *crescendo* and *diminuendo* to their organ pieces, the builders being compelled to advance with the times and provide their lifeless stacks of pipes with the means of musical expression common to all English and French organs. . . . The works of Mr. Parratt's favourite composers, — Herren Merkel and Rheinberger, — though in undeniable organ form, are apt to pall upon cultivated ears. Their numerous sonatas, in particular, bear a strong family likeness, the chief themes being encumbered with a wearisome technical development, too often proclaiming the manufactured article rather than the presence of the

creative impulse, while the enormous length of many of the movements effectually prevents a frequent performance."

Albert Lister Peace, a native of Huddersfield (1844), exhibited a precocity almost equal to that of Crotch or even Mozart. He could name with unerring accuracy individual notes and combinations of notes when sounded, before he was five years old. When only nine he was appointed organist of the parish church of Holmfirth, and subsequently of other churches in that neighbourhood. In 1866 he became organist of Trinity Congregational Church, Glasgow, and soon afterward he was appointed organist to the university, besides filling other positions. He graduated at Oxford as Bachelor of Music in 1870, and as Doctor in 1875.

As an organ-player Doctor Peace stands at the head of his profession in England. He was appointed organist of Glasgow Cathedral in 1873, when a new organ by Willis was erected, embracing all the most recent improvements in organ construction, and on this and the organ in Glasgow New Music Hall he was frequently heard, as well as in all parts of Great Britain. In 1897 he was elected organist of St. George's Hall, Liverpool, to succeed Best in what is considered the finest organ position in England, and makes demands upon the virtuosity of the organist as no other appointment does.

Sir John Frederick Bridge, the present organist of Westminster Abbey, is a native of Oldbury, Worcestershire (1844), and at the age of six became a chorister at Rochester Cathedral, where he remained for nine years. He was then articled to J. Hopkins until 1864. After some further study under Sir John Goss, he was appointed organist of Trinity Church, Windsor. He took his degree of Bachelor of Music at Oxford in 1868, and in the following year became organist of Manchester Cathedral. He took his doctor's degree in 1874, and shortly after was appointed deputy organist at Westminster Abbey, succeeding to the full position on the death of Mr. Turle, in 1882. He was knighted in 1897.

Sir J. F. Bridge is professor of harmony and counterpoint at the Royal College of Music, and has written some valuable text-books on counterpoint and on organ accompaniment of the choral service. He has been prominently connected with various festivals, notably that of Queen Victoria's Jubilee in 1887, when he arranged all the music, and composed a special anthem, for which he received the thanks of her Majesty, and the Silver Jubilee Medal. He also, as organist of Westminster Abbey, arranged the music for the coronation of King Edward, in 1902.

Joseph Cox Bridge, the brother of Sir John F. Bridge, is also an eminent organist holding the post at Chester Cathedral, to which he was appointed in

1877. He took a prominent part in resuscitating the Chester Triennial Festivals, which had been dormant for some fifty years. He is the conductor of several musical societies in the north of England, and has gained much reputation by giving free organ recitals in Chester Cathedral on Sunday evenings.

Arthur Seymour Sullivan was born in London, May 13, 1842. He was the son of an Irish bandmaster and clarinet player. He began his own musical career as one of the children of the Chapel Royal, where he was noted for his sweet voice and his sympathetic style of singing. There, too, he began his work as a composer, publishing, in 1855, "O Israel," a sacred song. In July, 1856, he was the first Mendelssohn scholar in the Royal Academy of Music, where he studied under Goss and Sterndale Bennett until he went to Leipzig in the fall of 1858. In that institution he was a pupil in various departments of Plaidy, Hauptmann, Richter, Rietz, and Moscheles. He returned to London in 1861, bringing with him his music to Shakespeare's "Tempest," which was produced at the Crystal Palace the following year.

The biography of Sir Arthur Sullivan contains slight reference to the organ, yet he, as well as Mendelssohn, Sir Frederick Ouseley, and others who were not by profession organists, was a remarkable performer on the king of instruments.

On his return from Leipzig, or shortly afterward,

Sullivan was appointed organist of St. Michael's, Chester Square, London, and remained there until 1867. During his tenure of that office, he designed an organ for a new church in the west of London, of which his friend, Cranmer Byng, had been appointed vicar. He also undertook to find an organist, but when the day of consecration arrived, he had not found his organist and volunteered to play for two or three Sundays himself. The result was that he remained there for two or three years.

An amusing feature of the consecration ceremony was this: — The hour fixed for the consecration was twelve o'clock, and all was ready, — the church full and the choir and clergy waiting. But the bishop, through some misunderstanding, did not arrive until one o'clock. In order to occupy the attention of the congregation, Sullivan began to play appropriate music on the organ. First he played "I waited for the Lord," and later he went on with a song of his own, entitled "Will he come?" The congregation fully appreciated the appropriateness of the selections.

This little anecdote may well be followed by another from a different part of the world, — San Francisco. The organist (Doctor H. J. Stewart) had invited a friend to sing after the sermon, during the offertory. It had not occurred either to the organist or his friend that the service, being a special one in the cause of missions, would call for more than one

sermon, so at the conclusion of the minister's discourse, they made themselves ready for their performance. Another clergyman came forth and began to preach, and following him another, and another. In all six clergymen delivered themselves of their ideas and experiences on the subject of missions, and then the soloist gave his selection, "It is enough! Lord, now take away my life."

Arthur Sullivan was one of four organists to play at the reopening of the beautiful organ of St. Michael's Church, Tenbury, in 1869, when the other three organists were Sir Frederick Ouseley, Doctor, afterward Sir John Stainer, and Langdon Colborne, later organist of Hereford Cathedral. Although St. Michael's was two miles from the nearest village and railroad, the church attracted people from miles around, and was crowded to suffocation, and there was a feast of organ playing such as seldom falls to the lot of man to hear.[1]

One of the most prominent English organists of the present day is George Riseley, a native of Bristol (1845), who was educated as a chorister in the cathedral of his native town, and became articled to the organist, J. D. Corfe, at the age of seventeen. During the next ten years he was organist at various churches in Bristol and Clifton, at the same time act-

[1] The writer was a chorister at St. Michael's at the time of this inauguration.

ing as deputy at the cathedral, and in 1876 he succeeded Mr. Corfe. In 1870 he was appointed organist at Colston Hall, Bristol, where he commenced giving weekly recitals of classical and popular music.

It was in these recitals at Colston Hall that Riseley built up his reputation. He was a pioneer in recitals in his native town. The organ at Colston Hall was a very inadequate, limited instrument of two manuals, yet Riseley laboured indefatigably to make his work successful. The result of his efforts was shown by the fact that the directors of the hall ordered an instrument of four manuals, which was built by Willis and cost £2,500. This instrument was opened by W. T. Best in 1870, and Riseley was appointed organist, a position which he held until the destruction of the building by fire in 1898. In the following year Mr. Riseley resigned his appointment at Bristol Cathedral, with which he had been connected as chorister and organist for forty-seven years, and accepted the conductorship of the Queen's Hall Choral Society and the Alexandra Palace, both London appointments, his success with the Bristol Society of Instrumentalists, and the Bristol Choral Society having given him a reputation as a conductor.

Sir George Clement Martin, the present organist of St. Paul's Cathedral, was not an infant prodigy. In fact it is almost a pleasure to relate that he could not play a note until he was sixteen years of age.

Born at Lambourn, in Berkshire, in 1844, he was not a musical boy, nor of a musical family, except that his father sang tenor in the village church. He was not particularly interested in music until Sir Herbert Oakeley visited the church and played some Bach fugues upon the organ, which was a fine instrument. Then he set to work to teach himself, and in a few months his opportunity arrived in the non-appearance of the village organist one evening. Martin offered to play, and the result was that he was allowed to officiate one evening a week. He now took a course of twelve lessons, and shortly afterward another visitor, noticing his earnestness and talent, advised him to go to Sir John Stainer, then organist at Magdalen College, Oxford. He became Stainer's pupil, riding to Oxford, twenty-two miles, every week, on horseback.

Martin now became the regular organist of the church at Lambourn. He organised a choral society and gave standard works. For this purpose he enlisted the services of the village brass band, who attended all rehearsals, a circumstance which led to his writing, in later days, church music with accompaniment for military band instruments.

After taking his degree of Mus. Bac. at Oxford, Martin was appointed organist at Dalkeith Palace, and during his tenure of this office he was, for part of the time, organist of St. Peter's Church, Edinburgh.

In 1873 Sir John Stainer was appointed organist of St. Paul's Cathedral, and he sent for his former pupil to act as "master of song," a duty which was occasionally varied by acting as deputy organist. In 1876, on the death of George Cooper, Martin became sub-organist at St. Paul's, and when Sir John Stainer resigned in 1888, Doctor Martin (who had received his degree in 1883) became full organist. In this capacity he had charge of the music for the Diamond Jubilee of Queen Victoria, for which he received the honour of knighthood.

Sir George Martin's contributions to church music are valuable, dignified, and impressive, but he has not yet published anything for the organ as a solo instrument.

Mr. Edwin H. Lemare inherited his musical tendencies from his father, from whom he received his first lessons. At the early age of eleven he won the Sir John Goss Scholarship awarded by the College of Organists. He then pursued his studies at the Royal Academy of Music under Sir George Macfarren, Walter Macfarren, Doctor Steggall, and Doctor E. H. Turpin.

His first appointment was at the church of St. John the Evangelist at Finsbury Park. Later he was engaged as organist to the Park Hall, Cardiff, the competition with one hundred and twenty applicants being decided in his favour. He was soon

offered the position of organist in the parish church, Sheffield, where he remained six years, giving no less than three hundred recitals in the north of England. Returning to London, he was appointed organist and choirmaster to Holy Trinity Church.

During five years he was organist and choirmaster at St. Margaret's, making the music of that church famous by his peculiar personality. Mr. Lemare is a Fellow of the Royal College of Organists and an Honourable Fellow of the Royal Academy of Music.

He has marked facility in command of the manuals and pedals, and he has an unusual sense of colour effects. These effects are at times surprising and often beautiful. He is distinctly an orchestral player; he considers the organ as an instrument that may imitate the orchestra.

In 1901 Mr. Lemare paid a visit to the United States, giving a number of recitals in various cities. He was shortly afterward offered the position of organist at the Carnegie Institute, Pittsburg, Pennsylvania, then vacant through the death of Frederick Archer. Mr. Lemare accepted the terms offered, and assumed his duties in the spring of 1902.

The work of the majority of English organists has been so closely connected with the music of the church, that it is impossible to regard them simply as organ-players. Those who held the most important positions were undoubtedly appointed largely on

account of their ability as performers, but holding those positions, it was necessary for them to write anthems and other music suitable for the service of the church.

At the time of the sixtieth anniversary of Queen Victoria's reign, an excellent survey of the music of the Victorian era was written by Mr. Joseph Bennett, the eminent English critic, and a few extracts from his articles will enable us to sum up the respective merits of some of the chief organists of that period.

Mr. Bennett begins by showing that at the commencement of Queen Victoria's reign deep discontent prevailed concerning the condition of church music. Of the many quotations from periodicals of the time we need repeat but one: "The choirs of our cathedrals, with some few exceptions only, are in a most crippled and enfeebled condition. They are living skeletons of what were once vigorous and effective bodies."

The Church as a whole was on the verge of an immense reform. The old state of lifelessness, of perfunctory labours and dead services, was about to pass away, and all things were to become new at the call of men who, once bitterly assailed and denounced, have since been justified as the children of wisdom.

"There were many contributories to the great change in church music which took place at the

beginning of the Victorian era, and all are entitled to more or less recognition and praise; but I shall not be far wrong in attributing much of the moving influence to Mozart, acting through his pupil Attwood, and continuing through Attwood's pupil, John Goss.

"Of Attwood a competent writer said, just after his death: 'His Italian education and want of intimacy with the great Protestant school of ecclesiastical music, as exhibited in the works of J. S. Bach, led him to reject the energetic dissonances derived from the organ; hence his church vocal music, although marked by a serene and elegant outline, is without that unction and raciness of spirit which distinguishes the kindred effusions of his contemporaries Charles and Samuel Wesley. . . . His strength lay in the elegance of his cantilena and the pure orchestral construction of his harmonies. The anthems "Be Thou my Judge, O God," "Grant, we beseech Thee," "Bow down Thine ear," "Teach me, O Lord," and the Cantate Domino, are severally learned and elaborate compositions, while for correctness and chastity they are models which stand unequalled in modern times.'

"Allowing for a certain measure of elegiac fervour, the foregoing estimate of Attwood is correct, and we must recognise in his church music a decided step toward the freedom, pliancy, and grace, and, as regards structure, simplicity, which the

sacred compositions of various masters displayed later on. It is, however, as the master of Goss that Attwood did, perhaps, the greater service. No conjunction could have been more fit and fortunate than that of this teacher and this pupil. The nature of Goss might have been specially prepared for the seed which Attwood dropped into it. . . . How strange it seems that not till long after his appointment as organist of St. Paul's (1838) did the full measure of his powers appear. . . . His anthem, 'O praise the Lord,' written for the enthronement of the Bishop of London in 1856, was so favourably received that Novello and Company gave Goss practically *carte blanche* with regard to others. 'Christ our Passover' and 'Behold I bring you good tidings' speedily followed, and then the whole musical world became alive to the fact that there was a great genius in its midst — a genius whom circumstances had kept silent until he had arrived at an age when most men cease to speak. . . . From that time until within a few years of his death he enriched the stores of church music with works heard every day in one or other of our cathedrals — works which preach the truths of religion more forcibly than many sermons."

"The source of another powerful influence in shaping Victorian church music must now be dealt with. . . . Samuel Sebastian Wesley. This remarkable

musician, whose reward was infinitely smaller than his deserts, made himself known as a gifted composer long before Goss conspicuously took the field. It may be doubted, nevertheless, whether Wesley has exerted so great an influence upon church music as the gentle and gracious organist of St. Paul's. He stood nearer to the rank of genius than Goss; he was erratic, daring, and altogether a 'terrible fellow' to those who were at ease in the musical Zion. Such characters often stand in their own light, and Goss, who was not terrible at all, made easier way, though coming later, than did the bold spirit who went before. . . . His musical lineage differed materially from that of his sometime rival. If Mozart was Goss's grandfather, Sebastian Bach stood in the same relation to Wesley; but of course these declarations of kinship must be taken with many grains of salt. . . . From an early age Wesley, as a matter of course, was grounded in Bach. His father was the apostle of the great cantor in England, and never ceased calling upon men to believe his gospel. Bach, however, though an influence, and a precious one, with Wesley, was not the determining influence. The bent of Wesley's mind, though susceptible to the claims of antique grandeur and profound scholasticism, was toward the then modern in style and expression. . . . His influence was thrown upon the side of Spohr and Mendelssohn.

"A reviewer of 1840 says of Wesley: 'That Wesley and Mendelssohn should fall on similar trains of ideas and similar modes of arranging and working them out, is in no wise astonishing, if the parity of their musical education and likings be considered. Both early imbibed a reverence for the grandest kind of ecclesiastical music and the severest style of organ performance; into both was the wisdom of old Bach instilled at the earliest period of their musical existence, and both prove by their writings that their love for his sublime compositions is, at this day, in no degree diminished. Thus it is evident that the striking similarities to which we have referred cannot be rightly viewed otherwise than as kindred inspirations of like minds journeying toward the same object and lighted by the same guide-star."

"Apart from what are merely personal characteristics," continues Mr. Bennett, "the church music of the time now present offers a spectacle of well-nigh complete agreement as regards determining features and in respect of essential points. It appears to have settled down upon lines prepared by former masters, who, as we have seen, tempered the austerity and scholasticism of a still earlier day with sentiment and grace, the winning expression and subduing influence derived mainly from illustrious foreign sources."

E. J. Hopkins, the late organist of the Temple Church, is quoted as a safe guide to the younger generation of his fellow workers. Sir John Stainer inclines over much to sentimentalism, but the power which he wielded in shaping the ends of church music was great. Sir George Martin draws more liberally upon the technical resources of his art, his utterances are strongly coloured, his devices are sometimes very bold, he uses the organ as for orchestral effects in accompaniment, and he does not shrink from presenting difficulties to the voices.

Sir Herbert Oakeley is mentioned as one who has made worthy contributions to church music, and Sir Joseph Barnby is bracketed for popularity with Sir John Stainer, while Doctor Garrett is mentioned as one whose manly straightforwardness, simplicity, and expressiveness were remarkable. Many other composers are touched upon, but in Mr. Bennett's review there is no mention of organ music apart from the general music of the church.

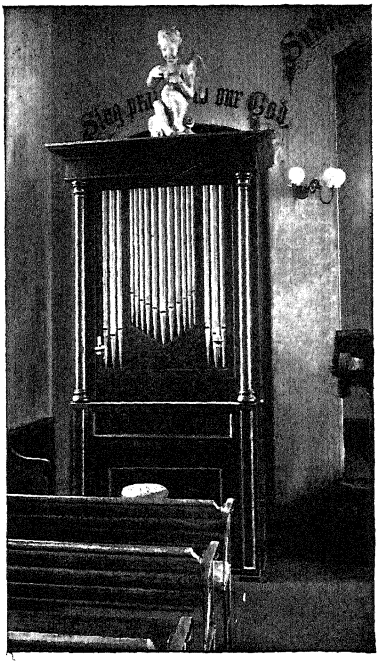
CHAPTER X.

AMERICAN ORGANISTS

THE progress of organs and organists in the United States during the nineteenth century has been remarkable. While it has no doubt been greater than that of any other country, there is no reason as yet to claim that America is on a level with some of the older countries. But when other nations were adults in art, North America was still, for the greater part, a howling wilderness. In 1789 the population of Boston, for instance, was eighteen thousand, and the settled portion of the United States was confined to a comparatively narrow strip running along the Atlantic coast. The majority of the great cities of to-day were not yet thought of, or some existed as trading posts remote from civilisation.

The history of the organ in America may be said to commence with the importation of the old Brattle organ, so called after Thomas Brattle, treasurer of Harvard College, who left the said organ to the Brattle Square Church when he died in 1713.

The good people of the church, however, voted "that they did not think it proper to use said organ in the public worship of God," so the rejected instrument went, according to the terms of the will, to King's Chapel, Boston. By the congregation of this chapel the organ was accepted, not without some hesitation, and was erected in 1714, when an Englishman, Mr. Enstone, of Tower Hill, London, was invited to become organist, at a salary of thirty pounds a year. Further than this little or nothing is recorded of Mr. Edward Enstone, the first organist in America. The old Brattle organ is, probably, the only one of the imported instruments of the eighteenth century that exists to-day in its original form, and is, therefore, an admirable object-lesson. He who views it at the present day cannot help wondering why this small, unostentatious box of whistles should have created so much commotion in the colony. It remained in use in King's Chapel until 1756, when it was sold to St. Paul's Church, Newburyport, where it was in constant use for eighty years. It was next sold to St. John's Church, Portsmouth, New Hampshire, and has, during recent years, occupied a position near the chancel in the chapel of that church. In 1901 this old instrument was brought to Boston, and exhibited at the exhibition of musical instruments held in the new Horticultural Hall.



THE BRATTLE ORGAN

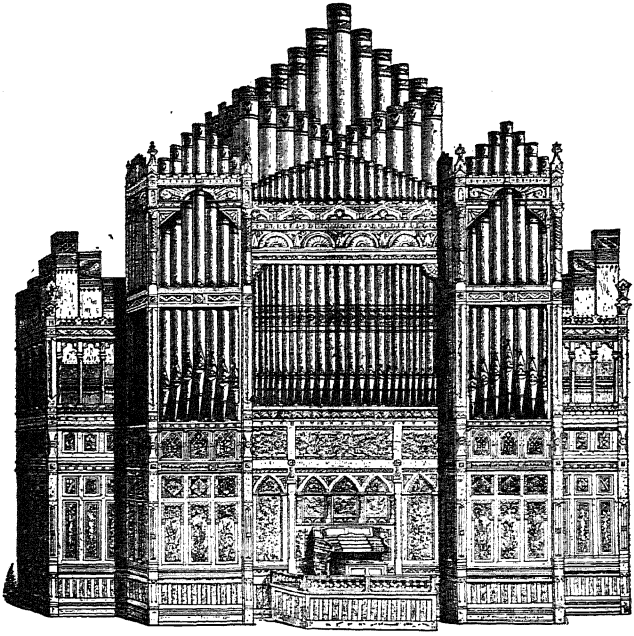
In the course of seventy-seven years the congregation of the Brattle Square Church decided to surrender to the growing demand for music in the church, and they bought an organ of two manuals and sixteen stops. This instrument, also, was made abroad, and before it was landed and installed there was much bitterness of heart in the congregation. One wealthy member was so disturbed by the idea of such an innovation that he offered to pay the whole cost of the instrument into the treasury, for the benefit of the poor, if it should be thrown overboard in the harbour. The old Brattle organ had six stops, and a comparatively small number of pipes.

The next organ imported was larger (there were several between the Brattle organ and the Brattle Square Church organ), and it had thirteen stops and four hundred and ninety-eight pipes. There was tribulation also over this instrument, for it was offered by Bishop Berkely to the town of Berkely, which was named after him. But this organ was also rejected, and was then presented to Trinity Church, Newport, Rhode Island, where it was used for one hundred and eleven years. The first organist of Trinity Church was Charles Theodore Parchebel, of Boston, who assisted in setting up the instrument. After this period of service it was "reconstructed" by Erben of New York. This process consisted of retaining the case and two stops

for the original instrument, while the other stops, with the action and keyboard, were put into a pine case, and the organ thus constructed was presented to St. Mary's Church, Portsmouth, Rhode Island, in 1850, by Miss Grace Gibbs. A few more years rolled by, and in 1880 the interior of the organ in Trinity Church, Newport, was removed and taken to Kay Chapel, in the same city. This time the two stops of the original organ went also. In the old case a new organ was built.

It is unnecessary to record all the instruments imported from abroad during the eighteenth century. There were several, but in nearly all cases they were comparatively insignificant instruments, judged by the standard of the present day. Indeed, the majority of the instruments in Europe were not to be compared with those of to-day.

The first organ built in America is said to have been that erected by John Clemm in Trinity Church, New York, in 1737, and it contained three manuals and twenty-six stops. Eight years later Edward Bromfield built an organ, in Boston, which had two manuals and several hundred pipes. The intention was to have twelve hundred pipes, but unfortunately Bromfield died before the organ was complete. This is said to be the first pipe organ built in New England, and it is recorded, by one who saw it, that this organ contained better workmanship, as to pipes and



(Courtesy of the builders, Hook-Hastings Co.)

THE ORGAN OF THE MUSIC HALL, CINCINNATI, O.

keys, than anything of the kind imported from England. But the most surprising part of the account is that Bromfield built this organ, which contained such superior workmanship, after having only a few times looked into the inside of two or three organs that came from England.

This instrument was placed in the Old South Church, Boston, but during the siege of Boston it was removed for safety to a store, — where it was burned.

Organ-building was now started, and made good progress, but no organ of great importance was built until 1853, when Hook and Hastings built an instrument of four manuals, seventy stops, and three thousand and ninety-six pipes, which was installed in Tremont Temple, Boston, and may be considered the first instrument built on this continent which could be considered a concert organ. Others followed, as the Cincinnati Music Hall organ for instance, and at the present day many beautiful instruments are manufactured in America, which will stand comparison with the contemporary productions of the Old World. This is as far as we need trace the organ-building just now, and we must return to earlier days and organists.

In the book on "Olden-Time Music," by Henry M. Brooks, there are numerous references to early organs and early organists, chiefly in New England.

The earliest organs were placed in Episcopal, or "Church of England" churches, but a reference to Stiles's diary says that on the Sunday preceding July 10, 1770, an organ was played in the Congregational Church at Providence, Rhode Island, and that was the first instance of such music in any "dissenting church" in all British America.

Among the notices of concerts we find one of "Mr. Dipper's Publick Concert," on February 3, 1761; and Mr. Dipper was organist of King's Chapel. On April 27, 1786, a concert complimentary to Mr. Selby was given, and at a concert, given for charitable purposes on January 10 of the same year, Mr. Selby played "the Second Organ Concerto of Mr. Händel." The programme was long, and the nineteenth number was "Mr. Selby will then play a Solo, Piano, on the Organ."

The twenty-first selection was, "Lastly the musical Band will perform a favourite Overture by Mr. Bach." This latter is a slight digression, but quaint.

This Mr. William Selby had been organist of Trinity Church, Newport, in which town he had also taught dancing on Mondays and Thursdays at 4 P. M. On August 1, 1774, he was announced in the Newport *Mercury*, as organist of Trinity Church, in connection with a concert of vocal and instrumental music to be given at the court-house, but on September 16 of the same year a concert was announced for

the benefit of Mr. Knoetchel, organist of Trinity Church, so it may be surmised that the dancing school was not regarded favourably by the church people. In 1796 Mr. John L. Burkenhead, a blind man, became organist of Trinity Church, Newport, and held the position for eight years.

Mr. Selby's name is frequently mentioned, as organist of the Stone Chapel in Boston, and as a composer of odes, anthems, etc.

In 1799 the *Columbian Centinel* contains a long announcement of Mrs. Von Hagen, a music-teacher, who "at the age of eleven performed at the court of The Hague, with universal applause; she was for several years Organist at the churches at Namur, Middleburg, Vlissingen, and Bergen op den Zoom. She also teaches on that instrument, as well Church Music as Lessons Sonatis Concertos, and by theory, the Fantasie." Truly a remarkable woman, — one might say incomprehensible. Lessons were given by this unusual person for the paltry sum of six dollars for every eight lessons. In January, 1800, an announcement is made of "A Funeral Dirge on the death of General Washington; the music composed by P. A. Von Hagen, Organist of the Stone Chapel."

Another organist whose name appears in this book of olden-time music is Mr. Mallet, organist to the Rev. Mr. Kirkland's congregation, who announced a "spiritual concert," to be given at the New

South Meeting-house, Summer Street on May 31, 1798.

One Hans Gram, a German musician, was organist of the Brattle Church in 1793.

Rayner Taylor, a good organist, harpsichord-player, singer, and composer, a native of England, brought up in the Chapel Royal, came to America in 1792, and after travelling considerably, settled down in Philadelphia, where he became a recognised musical authority.

Doctor G. F. Jackson followed his schoolmate Rayner, and came to America in 1796. He was also a schoolmate of Doctor Arnold, whose music was at that time very popular. Doctor Jackson first settled in Norfolk, Virginia, and gradually made his way to Boston, stopping some time in Alexandria, Baltimore, Philadelphia, and New York. He reached Boston about 1812, and became organist of the Brattle Street Church. After the war, during which he retired to Northampton, Massachusetts, he became organist of King's Chapel, then of Trinity Church and then of St. Paul's Church. In his day he was considered the leading teacher of Boston and was very much respected. He gave concerts and oratorios, and appears to have been a very energetic man, with a very excellent opinion of himself, and a rampant temper.

Edward Hodges was one of the numerous English

organists who came to America in the first half of the nineteenth century. Born at Bristol in 1796, he became organist of several churches in Bristol before seeking his fortune in America. He took his degree at Cambridge in 1825, and went to Toronto in 1838. In the following year he was appointed organist of St. John's Chapel, New York, where, in 1846, he inaugurated the new organ in Trinity Church and became its organist. In 1863, he returned to England, and died at Clifton four years later.

His daughter, who died in New York in 1896, was organist of several churches in that city and Philadelphia, and his son, rector of St. Paul's church, Baltimore, is also a fine organist.

While Boston seems to have been the first musical city in the United States, notwithstanding the Puritanical element, which opposed everything in the nature of music or enjoyment, New York began to advance during the first half of the nineteenth century. Trinity Church, New York, possessed one of the earliest organs imported into this country. This was replaced in 1791, by an instrument built by Holland of London, which contained three manuals and eighteen stops. About 1825, several New York churches had instruments of good size. That of St. Paul's Church, built in London, had three manuals and nineteen stops. St. George's church had an organ built by Hall in 1821, which contained three manuals

and pedal keyboard, and twenty-eight speaking stops, and was considered the largest and most complete in the State.

The chief organists of New York at this time were Moran, Blondell, and Taylor.

For some years Henry Christian Timm was a prominent organist in New York. He held various positions, but was organist of the Unitarian Church on Broadway for eighteen years, and of All Soul's Church for two years. Mr. Timm was a native of Hamburg (1811–92), and came to America in 1835. He was a fine pianist, and gave concerts in numerous cities. He was also connected with various operatic enterprises, in which he did not meet with much success. For a time he was organist and musical director of Grace Church, at Charleston, South Carolina. For many years he was president of the New York Philharmonic Society, and was one of its most ardent supporters, but his forte was that of accompanist to singers and instrumentalists.

The Händel and Haydn Society of Boston, being almost the oldest, and certainly one of the most dignified and successful of American musical societies, brings us in touch, during its history, with several interesting organists. Going back to the year 1815, we find that at the first performance of oratorio, held in the "Stone Chapel on School Street," Mr. Stockwell sat at the organ. Not much is known in these

days about Mr. Stockwell, but he died in 1817, when Doctor Jackson was invited to become organist to the society. Doctor Jackson did not accept the position offered him by the Händel and Haydn Society. On the contrary, he said he would have nothing to do with the society unless he could have the whole control. Doctor Rayner Taylor, of Philadelphia, was therefore induced to play the organ at several performances, but in 1818 Samuel Cooper was elected organist. The following year, S. P. Taylor, of New York, was elected organist, but he resigned in 1820.

The society now offered the position to Miss Hewitt, the daughter of a music publisher, organist, etc. Miss Hewitt was regarded as a talented musician. She had been brought before the public at the age of seven as a pianist. She married a man named Ostinelli, and became the mother of a singer of whom Boston was particularly proud, Signora Biscaccianti, one of the first American singers to gather artistic laurels in Europe.

Miss Hewitt remained as organist of the society for ten years, when the need of one able to cope with the difficulties of large works being felt, Mr. Zeuner was elected.

Mr. Zeuner officiated at the organ until 1838, when he was elected president of the society. He did not retain this office long, for in 1839 he left Boston and settled in Philadelphia, where he died about 1857.

The next organist was A. W. Hayter, a native of Gillingham, England, and a pupil of Doctor Corfe. He was born in 1799, and was organist at Hereford for some years previous to 1835, when he was called to New York to become organist of Grace Church. Two years later he was appointed organist of Trinity Church, Boston, which post he held for twenty-five years. Mr. Hayter was an English church organist of the strictest kind, both as to creed and playing. He devoted much time to drilling the chorus of the Händel and Haydn Society, and he practically conducted the performances from the organ bench. It was the function of the president in those days to wield the conductor's baton, and while this was still done as a matter of form, Hayter was in fact the conductor. It is related of Mr. Hayter that he considerably astonished the people of Boston by actually playing *with his feet* a figure of two notes (tonic and dominant), in a chorus by Regini. This will give an idea of the condition of organ-playing when Mr. Hayter reached this country.

In 1857, his son, George F. Hayter, was appointed organist to the society, and Mr. J. E. Goodson, an accomplished English organist and musician, was appointed conductor — the first regular conductor of the society.

J. S. Dwight mentions Mr. Goodson as one of the first to play Bach fugues in Boston, — at Tremont

Temple. He remained in Boston only a few years and then sought his fortune in the West.

In 1852 F. F. Mueller was elected organist of the Händel and Haydn Society. Mr. Mueller was considered a very good organist, and he presided at the instrument for five years. Mr. G. E. Whiting tells of his playing the concerto in F of Rinck as an opening piece at one of the Händel and Haydn Society's concerts. It was a time-honoured custom to begin with an organ piece.

In 1857 Mr. J. C. D. Parker was elected organist, and he held the office for two years only.

James Cutler Dunn Parker, born in Boston in 1828, was one of the batch of young Americans who went abroad about the middle of the last century, and when they returned brought with them a leaven of high ideals in music. Mr. Parker was educated for the law, and was a graduate from Harvard University. In 1851 he abandoned the law and went to Leipzig to study music under Moscheles and Plaidy for pianoforte, Hauptmann for harmony, and Richter and Rietz composition.

On his return to Boston, in 1854, Mr. Parker at once took a leading position amongst musicians. He formed the "Parker Club" in 1862, for the study of vocal works. In 1864 he was appointed organist of Trinity Church, a position which he held until 1891, resigning soon after Doctor Phillips Brooks was made

Bishop of Massachusetts. For many years Mr. Parker was one of the most prominent teachers of pianoforte in Boston. He became a member of the faculty of the New England Conservatory of Music when Doctor Tourjée was labouring to build up that institution. For ten or more years Mr. Parker has given up actual teaching and has been examiner for that conservatory. He has written some excellent music, chiefly choral works, but nothing especially for the organ.

On Mr. Parker's resignation from the Händel and Haydn Society, in 1859, Mr. B. J. Lang was elected to the office of organist, and has been one of the most prominent organists of Boston during the past half century. Mr. Lang was born in Salem, Massachusetts, in 1837. He was appointed organist of the Somerset Street Church (Doctor Neale's), in 1852. Three years later he went to Germany to study, and on his return at once took a prominent position in Boston musical circles. He was organist of the Old South Church for twenty years, then of the South Congregational Church, and for more than the past twenty years, of the historic King's Chapel. He was organist of the Händel and Haydn Society for twenty-five years. For many years Mr. Lang's activities have been extensive, and he has had more to do in the way of conducting choral societies, etc., than in organ-playing, but in 1863, when

the Music Hall organ was inaugurated, he was one of the performers, and afterward gave recitals upon the great instrument.

In 1898, Mr. Lang was elected conductor of the Händel and Haydn Society, and his position as organist was filled by Mr. Hiram G. Tucker, a native of Cambridge, Massachusetts, and a pupil of Mr. Lang. Mr. Tucker is organist of the Second Church, Copley Square. He is noted particularly for the excellence of his accompaniments. He is also conductor of the Boston Singing Society, founded by him in 1901, and is one of the most prominent musicians of Boston.

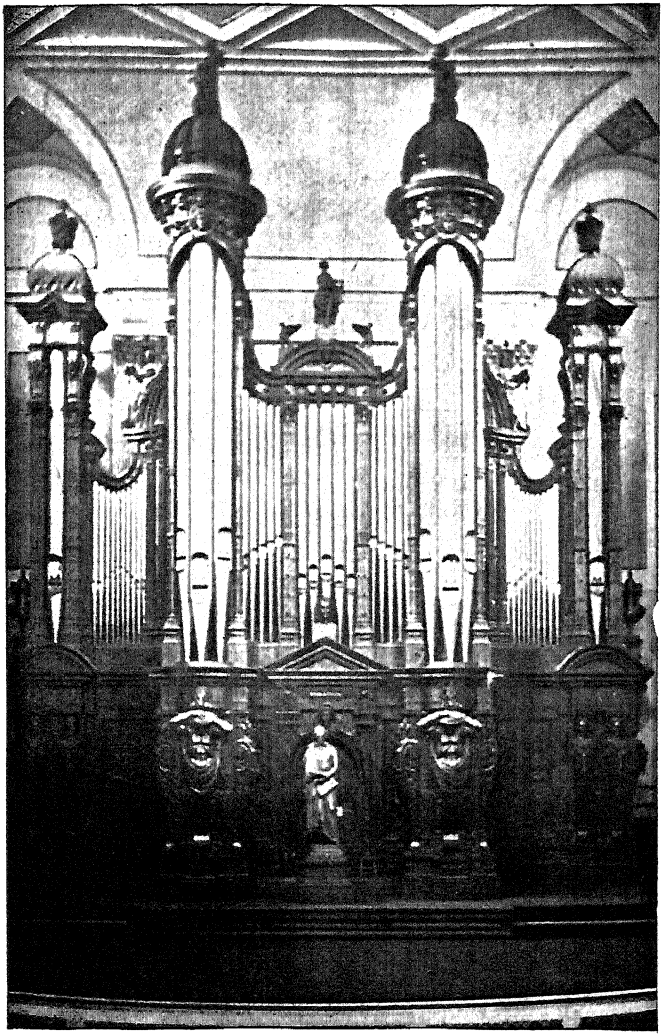
The erection of the great organ in Boston Music Hall, in 1863, was an event of great importance in the musical history of the United States, for it not only gave a great stimulus to organ-building, as may be seen by the number of fine instruments built shortly after this event, but it also gave a great impetus to legitimate organ-playing.

The great majority of organs, previous to this one in Music Hall, were very defective instruments, with pedal keyboard of an octave and a half; a great many of the stops were short, and there were many imperfections which robbed the organs of the qualities which they were supposed to possess. Upon these instruments the best playing was impossible. Mr. George James Webb, well-known in Boston musical

circles, in the first half of the last century, and president of the Händel and Haydn Society in 1840, — himself an organist, — is said to have declared that previous to the building of the Boston Music Hall organ, there was not an organist in Boston capable of playing a first-class fugue by Bach. The only instrument in Boston which could be called a concert organ was that in Tremont Temple.

Mr. Webb's statement was rather sweeping, though, in a general sense, true. But when the Music Hall organ was installed a number of organists were found who could play Bach fugues, even upon that great unwieldy instrument, which was so slow of speech that, as an organist once remarked, "You have to begin playing a quarter of an hour before the recital commences, in order to be on time."

The history of the Boston Music Hall organ may be briefly told. The idea of placing in the Music Hall an organ of the highest type was due to Doctor George Baxter Upham (who died in New York early in 1902), and he, being president of the Music Hall Association, laboured earnestly to bring about the fulfilment of his desire. In 1853, a committee, of which Doctor Upham was chairman, went to Europe to see the most noted organs and the leading organ-builders. They were much impressed with the qualities of the organ then being built by Walcker, of Ludwigsburg, for Ulm Cathedral, and though no



THE ORGAN OF THE OLD MUSIC HALL, BOSTON, MASS.

definite action in the matter was taken until 1856, the opinion of the committee was in favour of E. F. Walcker and Son.

In 1856, the Music Hall corporation decided to appropriate ten thousand dollars, if an additional sum of fifteen thousand dollars could be raised by public subscription, it being estimated that it would cost twenty-five thousand dollars to import such an organ as would "stand, it is to be hoped, not for decades only, but for centuries of years."

Before the organ was ready for shipment the War of the Rebellion had broken out, and only after many difficulties and delays did the instrument reach its destination. It was erected, but, owing to the circumstances into which the country had been plunged by the war, the cost of the instrument, when ready for inauguration, was nearly seventy thousand dollars.

On October 31, 1863, a private test of the great instrument took place in the presence of the stockholders and their friends. On this occasion the organists who played were John H. Willcox and B. J. Lang of Boston, and Eugene Thayer of Worcester, Massachusetts.

On the following Monday (November 2), the inauguration took place with solemn ceremony. In order to show what could be played by organists of that time, the following was the programme:

PART I.

1. Ode, recited by Miss Charlotte Cushman.
2. Opening of the organ by Herr Friedrich Walker.
3. *a.* Grand Toccata in F . . . . . *Bach*
   b. Trio Sonata in E-flat, for two manuals and pedal. *Bach*

John K. Paine, Organist of the West Church, Boston, and Professor of Music at the Harvard University.

4. Grand Fugue in G-minor . . . . . *Bach*

W. Eugene Thayer of Worcester.

PART II.

1. Grand Double Chorus, "He led them through the deep," and Chorus, "But the waters overwhelmed their enemies," from "Israel in Egypt." . . . . . *Händel*

George W. Morgan, Organist of Christ Church, New York.

2. Grand Sonata in A, No. 3 . . . *Mendelssohn*

B. J. Lang, Organist of the Old South Church and of the Händel and Haydn Society.

3. *a.* Lamentation in Parasceve . . . . *Palestrina*
   b. Kyrie and Sanctus, from a Mass . . . *Palestrina*
   c. Movement from the Anthem "O Give Thanks" *Purcell*

Dr. S. P. Tuckerman, Organist at St. Paul's Church.

4. Offertoire in G . . . . . *Lefébure-Wely*

John H. Willcox, Organist at the Church of the Immaculate Conception.

5. Hallelujah Chorus . . . . . *Händel*

G. W. Morgan.

The Boston Music Hall organ immediately became an object of interest to all visitors to the city. Recitals were frequently given upon it, and it helped greatly to increase, or at least maintain, Boston's reputation as a musical centre.

A few years rolled by, and other interests arose. The Symphony Orchestra was founded, and it was discovered that the great organ interfered seriously with the acoustic properties of the hall. In order to secure the best results from the orchestra it was decided to sacrifice the organ, a decision which was not reached without bitter opposition. In 1884 the organ was sold and removed. It was bought by the Hon. William Grover, in the interest of Doctor Eben Tourjée, founder and director of the New England Conservatory of Music. The intention was to build a large hall and install the organ therein, and keep it up to its former function of "Mecca," for music students and visitors from all over the country.

There was some difficulty about securing the land on which to build a hall, and the matter was obliged to rest for a time, during which the organ was stored away in a shed. In the meantime, Doctor Tourjée fell into bad health, and died — in 1891. In 1896 Mr. Grover also died, and the executors decided to sell the instrument.

The price realised was fifteen hundred dollars.

Thirty-four years after its installation, this great and fine instrument, which was to stand not for decades only, but for centuries of years, was sold at auction, in the presence of about twenty people, for the miserable, paltry sum of fifteen hundred dollars.

This seems to be one of the most painful instances of the rapidity of progress in American life, — something of which the nation can be proud, perhaps, but which has its sad moments.

Many old organs have been improved and remodelled from time to time, and thus kept up to date, but the history of the Boston Music Hall instrument goes to show that when once an organ is pulled down and removed, the progress of a few years will render it hopelessly behind the times.

The organ in the Shawmut Congregational Church in Boston is one which supports this theory, and is besides an instrument of considerable interest, because of the fact that it was the first organ in America in which the tubular-pneumatic action was used, though only to a limited extent. This organ was built in 1866 and had three manuals, sixty-three stops, of which fifty-three were speaking stops, and three thousand four hundred and eighty-five pipes. It has been repaired from time to time, and in 1899 was remodelled, and is quite likely to last as long as the church, if proper care is taken of it. No such dismal waste as that of the old Music Hall organ is on record.

Samuel Parkman Tuckerman was one of the prominent organists of America during the middle of the nineteenth century. Born at Boston in 1819, he became a pupil of Carl Zeuner, and in 1840 became

organist and choirmaster of St. Paul's Church in his native city. In 1849 he went abroad and spent several years studying the organ in various English cathedral towns, taking the degree of Mus. Doc., at Lambeth, in 1853. When he returned to America he gave many lectures of church music, and his name is to be found frequently in records of organ-playing in and near Boston. For many years he resided in Switzerland and in England. He wrote some church music, and edited various collections of hymn and other church music. His death occurred at Newport, Rhode Island, in 1890.

George Washburn Morgan, who was born in England, at Gloucester, in 1822, played an important part in the development of organ-playing in the United States. He was a precocious child, and is said to have played an entire service in the cathedral of his native town at the age of eight. He went through the usual training, and held various positions. In London he made some public appearances at Exeter Hall and elsewhere.

Mr. Morgan arrived in New York in 1853, and was appointed organist of St. Thomas's Church, where he remained for one year, being then called to Grace Church, where he remained for thirteen years. He was next the organist at St. Ann's Church, and then at Doctor Talmage's Brooklyn Tabernacle, where he remained for fourteen years.

Mr. Morgan's organ-playing was considered remarkable, especially his pedalling; in fact, he was considered the first concert organist to settle in America. In Boston he created a sensation by his playing at Tremont Temple in 1859, and some years later, when the great organ in Music Hall was opened, Mr. Morgan was one of the organists who played at the inauguration ceremony. In 1876 he was engaged by Roosevelt and by Messrs. Hook, the organ-builders, to display their instruments at the Philadelphia Centennial Exhibition. He is said to have been the first organist to play the works of Bach and Mendelssohn in concert performances in the United States, but he did not adhere to the strictly classical in his concerts, for he frequently played operatic overtures, adapted from pianoforte scores. His "masterpiece" was the overture to "William Tell."

From 1886 to 1888 Mr. Morgan was organist of the Dutch Reformed Church in New York, and this was the last position which he held. Four years after leaving it he died at Tacoma, Washington.

John Henry Willcox, who was the great rival of Morgan, was a native of Savannah, Georgia, born in 1827. He was educated at Trinity College, Hartford, Connecticut, graduating in 1849. In the following year he became organist of St. Paul's Church, Boston, succeeding Doctor Tuckerman, and later became organist of the church of the Immaculate Conception,

when a large instrument was erected there in 1863. This position he held until 1874, and the following year he died.

Doctor Willcox (his degree was conferred by Georgetown College) was prominent as an organist in New England for a number of years. He was very clever at showing off a new organ, playing pieces with soft and delicate effects, but he was not technically equipped as an organist of the present day should be, or as many of those who were his contemporaries. He was, however, a pleasing and popular player.

The first public appearance of Doctor Willcox in Boston was told by one who was present, in the following words, and there is an additional reason for quoting them, viz., that the affair took place at one of the celebrated conventions of Lowell Mason. It was at the closing session of the convention, and in the afternoon. The time was being devoted to an informal programme, to which the most distinguished musicians present contributed their services.

"Mr. Silas A. Bancroft," says our historian, "then organist at Doctor Kirk's, had just left the grand piano, on the stage, leaving Doctor Mason standing at the footlights alone. He (Doctor Mason) announced that Miss Bothamly would sing 'On Mighty Pens,' and called for a volunteer accompanist. None responded; but just in the nick of time a door up the

stage opened, and there appeared a handsome young fellow of some twenty summers, blonde, lithe, graceful, and self-possessed. Closing the door gently, he came down the stage and took a chair in a deprecatory way, just as there arose from the audience cries of 'Willcox.'

"Doctor Mason appeared puzzled, and looked helplessly over the hall. The other actors in the little play continued calling, until Doctor Mason asked:

"'Will Mr. Willcox come forward?'

"'He's on the stage, sir,' was the reply.

"Doctor Mason turned; Mr. Willcox arose, came forward, and took the proffered hand, and, in reply to the repeated request to accompany the singer, permitted the usual conventional protestations of inability to be swept away and went to the instrument. It was not a Herculean task, and it need not be said that it was well done. It was a novelty in the way of introductions, and gave the newcomer a substantial position before the musical public.

"It was not until a later period that he was known as an organist, nor did he display marked ability in that rôle. But he was an aspiring student, and his public performances, which were mostly at the exhibitions of new organs, gave positive signs of continued application. It was particularly noticeable after his connection with the establishment of the Messrs.

Hook, where he got a practical knowledge of the organ and its resources.

"For a long time his organ repertoire consisted of five or six overtures, and these were produced upon every occasion, until habitual listeners began to descant upon the apparent improvement since the last performance. I am quite positive these overtures were of the list described; if there were six I cannot recall the other, nor am I entirely confident as to the 'Tell' overture: 'Egmont,' 'Martha,' 'Zannetta,' 'Zanopa,' 'William Tell.'

"With the mechanical knowledge of the instrument acquired at the factory, there came a change of this programme, and improvisation and trick-playing, of which the 'Thunder Storm' was a type, took the place of the earlier, stereotyped performance.

"Doctor Willcox's extempore performances always impressed me with a feeling that he was over-conscious of the fact that he was on trial, and that a poetic imagination was held severely in check, in order that he might not be led to overstep the most exact requirements of musical form. When he played from score, few instances of which came to my notice, I received a very different impression, as if the player felt a relief in having his boundaries marked out for him in advance, and self-restraint became no longer a necessity."

Storm effects seem to have been the most popular,

or at least to have offered a fine opportunity for the newspaper writer's powers of description. To show that these exhibitions of "illegitimate" organ-playing are not and have not been confined to America we may be permitted to quote the following account of an organ-recital given not very many years ago at Freiburg. The first part of this description may be omitted, as it refers to such commonplace matters as choral selections and Bach fugues, and we will commence at the part where "at last the organist gathered himself up for his grand and final effort."

"By this time the shades of evening were gathering in, and the cathedral was filled with a gradually deepening gloom, to which the faint lights of three lamps lent a picturesque effect. Overhead, in the organ-loft, the tall metal pipes of the instrument towered ghastly and grim, their apathetic stillness contrasting strangely with the volume of sound they poured forth, and a red light began to glow beneath them, where the player sat amidst his curtains like an enchanter in his cave. We are going to have 'The Storm.' Hark! a village choir singing vespers in a church in the mountains. How beautifully that stop comes in! We hear the choristers; one, two, — then other voices joining, as the full anthem rises and swells, and the service goes on. Presently the regular beat of a bell. What is it? Is it a bell calling to the service, or a bell announcing the ap-

proach of the storm? If the latter — here comes the storm muttering in the distance, gathering strength and rolling on; and at last, after a sudden crash, which makes you fancy you can almost see the zig-zag lightning plunging its sharp lance points into the earth, we hear a terrible peal of thunder bursting through the aisles of the cathedral, and shaking the very walls, and making the lady who sits not far from us clutch her husband's arm in most unaffected terror. It is an absolutely perfect imitation. The organist must have studied storms. Even two of us who have dabbled considerably in organ-playing, glance hastily to the windows to look for the storm-clouds. Half ashamed of the involuntary movement, we turn back and gaze at the tall, weird organ-pipes, at the glow beneath, and listen. The storm rages as storms do, and sometimes we hear through its bursts the village choir, with its wonderful voices, singing their hymns. The storm rolls and dies away in the distance, as storms do, and the anthem grows clearer and more triumphant. But it too dies away at last and leaves nothing but stillness in your ear."

Only rain was wanting to make this storm a perfect imitation, and this, in these modern days, could easily be provided by means of perforated water-pipes, without great expense, and probably with the effect of reducing the insurance premiums on concert halls fitted up in this way.

Stephen Austen Pearce is one of the many good English organists who came to America and decided to remain.

Born in London in 1836, he became a pupil of J. L. Hopkins, and took his degree of Mus. Bac. at Oxford in 1859, and that of Mus. Doc. in 1864. Immediately afterward he made a trip to America, visiting both the United States and Canada. On his return he became organist at two churches in London, where he remained until 1872, when he was appointed instructor of vocal music at Columbia College in New York, and lecturer on various musical subjects at the General Theological Seminary, Peabody Institute, and Johns Hopkins University of Baltimore. He was organist of the Collegiate Church, Fifth Avenue and Forty-Eighth Street, New York, from 1879 to 1885.

Doctor Pearce has written some music, chiefly choral, and has been a contributor to several periodicals and papers.

Eugene Whitney Thayer, born at Mendon, Massachusetts, in 1838, was a prominent organist for several years. In 1862, he was one of the organists who assisted at the opening of the Boston Music Hall organ. In 1865, he went to Germany and studied under Haupt, Wieprecht, and others for a year. On his return to America he became organist at Music Hall in Boston, where he gave many free

organ recitals. He also played in many of the large cities both on this continent and in Europe. He was conductor of several choral societies. In 1881 he became organist of the Fifth Avenue Presbyterian Church in New York, and held that position until 1888. He died at Burlington, Vermont, early in 1889.

George W. Warren was born in Albany, New York, in 1828, and was educated at Racine University. As a musician he was self-taught, but his ability and talent were such that he was appointed organist of St. Peter's Church, Albany, a position which he held from 1846 till 1858. In 1860 he went to Brooklyn, to Holy Trinity Church, where he remained ten years as organist, leaving to go to St. Thomas's, in New York. In 1887 he was honoured by a degree from the University of Leipzig, and on the completion of his twenty-fifth year at St. Thomas's, a special commemorative service was held in his honour, and he retired at the end of thirty years' service as "organist emeritus." He worked hard up to the day of retirement. He died suddenly early in 1902. One of his sons is Richard Henry Warren, musical director of St. Bartholomew's Church.

John Knowles Paine, professor of music at Harvard University since 1876, is one of the foremost American composers and teachers, and was one of

the first, if not the very first American concert organist possessing the complete organ technique, according to German standards.

Born in Portland, Maine, in 1839, he studied music in his native city under Mr. Kotschmar, and made his first appearance as an organist at Portland in 1857. In the following year he went abroad to study, and became a pupil of Haupt, Wieprecht, and others. On his return to America in 1861, he soon became noted as an excellent player, and on the opening of the Boston Music Hall organ was one of those who were invited to play at the inaugural ceremonies. He was at that time organist of the West Church, Boston, and teacher of music at Harvard, the professorship being created in 1876.

During these later years J. K. Paine the organist has been overshadowed by J. K. Paine the composer, and in this broader and higher branch of the musical art Professor Paine stands in the front rank, if not at the head of his American brothers.

Amongst American musicians the name of Dudley Buck is deservedly prominent, for he is not only one of the foremost organists, but also was one of the first American composers to obtain general recognition.

Born at Hartford, Connecticut, in 1839, he was intended for a mercantile life, but so great was his desire for a musical career that he succeeded in

acquiring sufficient knowledge and ability, without instruction, to enable him to play the accompaniments to the masses of Haydn and Mozart. His father now offered every possible assistance, and the boy became a pupil of W. J. Babcock, at the age of sixteen. He was occasionally employed as a substitute for the regular organist at St. John's Church, Hartford, and retained the position until he went to Europe in 1858. Previous to his departure he had been a student, for three years, at Trinity College, Hartford.

Of the four years which he now spent in Europe, eighteen months were at Leipzig, where he studied theory and composition under Hauptmann and Richter, orchestration and musical form under Rietz, and the piano under Plaidy and Moscheles. Buck then went to Dresden to study Bach under Schneider, and at the same time he continued his studies with Rietz, who had been appointed director of the Royal Opera at Dresden. The next year was spent in Paris, and in 1862 he returned to Hartford, where he was appointed organist of the Park Church. In 1868, he went to Chicago, and was for three years organist of the St. James's Church, where he acquired an excellent reputation both as composer and performer. Disaster overtook him in the great fire, and his house, library, and several valuable manuscripts were destroyed.

Dudley Buck was now called to Boston, where he became organist of St. Paul's Church and of the Music Hall, and subsequently of the Shawmut Congregational Church. But New York held out greater prospects, and in 1874 he became assistant conductor of the Theodore Thomas Orchestra, and musical director at St. Ann's Church, a position which he held until 1877, when he was appointed organist of Holy Trinity, Brooklyn. This position he held until 1902, when he became organist of the Brooklyn Tabernacle. At Holy Trinity he was succeeded by Samuel A. Baldwin.

Dudley Buck's compositions embrace nearly every variety of music, but for the organ he has contributed some valuable works, viz., Grand Sonata in E-flat; Sonata No. 2 in G-minor; "Triumphal March;" "Impromptu and Pastoral Rondo-Caprice;" "Idylle, At Evening;" "Four Tone Pictures;" various transcriptions and sets of variations; "Eighteen Pedal-phrasing Studies;" "Illustrations in Choir-accompanying," with hints on registration.

Mr. Buck's compositions have been received with great favour by musicians of all grades. He is a master of the art of colouring as well as of form, and in all his compositions, vocal or instrumental, there is displayed a technical knowledge of the resources of the means employed, combined with an artistic treatment, which has earned the warmest praise from

the most critical judges. The strictness of his early training has not interfered with the play of his fancy or the freedom of his invention.

Samuel Prowse Warren is a native of Montreal (1841), the son of a Rhode Islander, who had moved to Montreal to carry on his trade of organ-builder. Brought up amidst the surroundings of the organ factory, the boy naturally became familiar with the instrument, and when quite young became organist of the American church in his native city. In 1861, having passed through college, he went to Europe to complete his musical education. He studied for three years in Berlin, under Haupt for organ, Wieprecht for instrumentation, and Gustav Schumann for pianoforte.

In 1864 he returned to Montreal, but shortly afterward went to New York, where he became organist of All Souls' Church, where he remained for four years. His next appointment was to Grace Church, where he remained for many years, except from 1874–76, when he was at Trinity Church.

Mr. Warren's repertoire is extensive, and his technique admirable. For many years he has been one of the most able concert organists in the country, his recitals in New York City alone numbering several hundred.

George Elbridge Whiting, a native of Holliston, Massachusetts (1842), has been one of the foremost

American organists for many years. He came of a musical family, and commenced his own studies at the age of five, appearing as organist in a concert at Worcester at the age of thirteen. Two years later he became organist of the North Congregational Church at Hartford, Connecticut, where he succeeded Dudley Buck.

In 1862 he moved to Boston, and became organist, first in Doctor Kirk's church, and afterward at Tremont Temple. He gave concerts on the organ then recently installed in Music Hall, and on many other large organs in various places, and was much in demand as a concert organist. He carried on his studies during this period with G. W. Morgan, of New York. In 1863 Mr. Whiting went to England, where he studied under W. T. Best, for whom he frequently acted as deputy in his various churches.

On his return to America, Whiting was appointed organist of St. Joseph's Church at Albany, where he remained for three years. An interesting fact connected with his Albany engagement was that Emma Lajeunesse, who, a few years later, achieved world-wide renown as an opera and oratorio singer, under the name of Madame Albani, was a member of his choir.

Mr. Whiting once more moved to Boston, and held the position of organist and choir director at the historic King's Chapel for a period of five years, and organist of Music Hall for one year.

In 1874 Mr. Whiting went abroad and visited Berlin, where he studied harmony with Haupt and orchestration with Radecke. On his return to Boston he became principal organ teacher at the New England Conservatory of Music, a position which he held, with the exception of a short interval (during which he was in Cincinnati), until 1898. In this position he has had, as pupils, many young musicians who have become noted in various parts of the United States, and his influence as a teacher has thus been felt throughout the country.

In 1879 Whiting received and accepted a call from Theodore Thomas, who was director of the Cincinnati Conservatory, to fill the position of professor of organ-playing in that institution. He accepted the call and remained in Cincinnati until 1882, during which time he opened the big Cincinnati organ, and gave many recitals.

On his return to Boston from Cincinnati, Mr. Whiting accepted the appointment of organist and choirmaster at the Church of the Immaculate Conception, a position which he has held ever since.

The reputation of Mr. Whiting as a composer is equal to that which he has earned as organist and teacher. He has written two masses for voice, orchestra, and organ, and a number of organ pieces, which are in constant use both in church and concert.

Samuel B. Whitney, who, since 1871, has been organist and choirmaster of the Church of the Advent in Boston, is known as one of the most prominent directors of church music in America. He was born in Woodstock, Vermont, in 1842, studied under various teachers, and was appointed organist of Christ Church, Montpelier, Vermont. In 1870 he came to Boston and studied under J. K. Paine, assisting him also as organist of Appleton Chapel, until he was appointed to the Church of the Advent.

Mr. Whitney has been organiser and conductor of many festivals, and one of the most prominent and highly respected organ-teachers in America.

Isaac Van Vleck Flagler, a native of Albany, New York (1844), has been well known for many years as a concert and church organist, and teacher. He studied music first under H. W. A. Beale, at Albany, and when he went abroad, became a pupil of the celebrated organist Batiste, and others. On his return to America he became organist of the First Presbyterian Church at Albany. He was for eight years organist of the Plymouth Church at Chicago, and then went to Auburn, New York, where he has been organist of the First Presbyterian Church for many years.

Mr. Flagler has also been professor of organ in several noted educational institutions. As a performer he is noted for brilliant and facile technique,

smooth pedalling, and good judgment in registration. He was one of the founders of the American Guild of Organists, has been lecturer and organist at the Chautauqua Assemblies for a number of years, and has written and published a number of pieces for the organ, chiefly of a popular kind.

Edward Morris Bowman, a native of Barnard, Vermont, became a pupil of J. P. Morgan in New York. In 1867 he went to St. Louis, where he occupied various positions as organist until 1887, when he received a call to the First Baptist Church of Brooklyn. During this period Mr. Bowman went abroad for study several times. In 1872–73 he was in Berlin and studied organ under Rohde and Haupt, and for a short time in Paris with Batiste. In 1881 he went abroad again and studied with Bridge, Turpin, and Guilmant. He also passed the examination of the Royal College of organists in London, being the first American to do so.

Mr. Bowman was one of the founders and president of the American College of Musicians. He was professor of music at Vassar College from 1891 to 1895, and he was the organiser of the "Temple Choir" in Brooklyn, besides which he is conductor of various choral societies.

Louis Falk has been for many years one of the prominent organists of Chicago. Born in Germany in 1848, he came with his parents to America when

two years of age. They eventually settled in Rochester, New York, where the boy began his musical education, and secured his first organist's appointment. In 1861 he moved to Chicago and became organist of the Church of the Holy Name, a position which he held for four years. He now went abroad and studied at Homberg and Leipzig, graduating from the conservatory after a two years' course. On his return to Chicago Mr. Falk became organist of the Church of the Unity and a member of the faculty of the Chicago Musical College. He was one of the first to make organ recitals popular in Chicago.

Nathan H. Allen, born at Marion, Massachusetts (1848), has long been prominent as organist of the Centre Church, at Hartford, Connecticut, where his good influence has been felt. He studied under Haupt for three years, returning to America in 1870, and settling in Hartford, where he has been ever since.

Hervi D. Wilkins, born in Italy, New York, in 1848, began his musical career at the age of seven as a choir boy, and continued as a chorister until, at the age of eighteen, he became organist of a church at Auburn, New York. He went to Germany and studied under Haupt and other noted teachers, and on his return to his native land gave many organ recitals in various parts of the country. He has

been, for many years, organist in Rochester, New York, where he also teaches piano and singing.

Horace Wadham Nichol was born at Tipton, near Birmingham, England, and held positions at Dudley and at Stoke-on-Trent from 1867 to 1871, when he was induced by an American gentleman to accompany him to Pittsburg, Pennsylvania. Here he became organist of St. Paul's Cathedral, and later at the Third Presbyterian Church, during which period he gave many recitals in that section of the country. In 1878 he went to New York, where he became organist of St. Mark's Church. He now entered into journalistic work, and wrote many articles for the musical papers, besides which he established himself as a teacher.

Mr. Nichol has written much music for the organ, including a fantasia, preludes, and fugues and melodic pieces.

He is spoken of as the most talented organist who played on the St. Paul's organ at Pittsburg, and in this connection the following account, consisting of extracts from an article published in the *Musical Courier* in 1901, will be interesting. The occasion of the article was the removal of the old organ from St. Paul's, preparatory to the erection of a still finer instrument. This old organ was noted for its carillons.

Almost all that is historical is associated with the

older cities, — Boston, New York, etc., — therefore it is interesting to have some historical account of the progress of the organ in the younger cities, of which Pittsburg is one of the most progressive.

"Beautiful and sorrowful memories attend the dismantling of the old organ in St. Paul's Cathedral, on Grant Street. In its day it was by far the greatest and finest organ west of the mountains. It enjoys the distinction of being the first one of its kind ever built this side of the Alleghanies, and certainly was the first one that had a chime of bells.

"In the sixties and seventies the cathedral was the Mecca for all lovers of fine organ music, and at times the large auditorium could scarcely hold the thousands that desired admittance. In those days Pittsburg presented few opportunities for hearing first-class music of any kind. Engrossed in adding to their stock of worldly goods, Pittsburgers thought little of such unremunerative and ennobling things as music, art, or literature. Repeated efforts to establish musical organisations — orchestras, choral societies, etc. — at this time either failed completely or met with very indifferent success. When the St. Paul's organ was placed in position, and a talented and accomplished organist secured, Pittsburg lovers of what many consider the grandest form of earthly music, hailed the day with delight. Among the able organists and choir leaders here were Horace Wadham Nichol,

considered the greatest that ever occupied the position; John Schenuit, Wex Herman, Henry Kleber, McCaffrey, Knake, Miss Alice Carter, and the present organist, Joseph Otten.

"The organ in the cathedral stands in the loft about twenty feet above the ground floor, and to the right of the altars. For several years the instrument was the only one of real pretensions in the two cities, but about 1872, Trinity P. E. Church, on Sixth Avenue, installed a fine organ in its new edifice (the present one), just then completed.

"Since then some splendid organs have been built in churches here, chief among which are the East Liberty Presbyterian and Christ Church, East End. The organ at Carnegie Music Hall, Schenley Park, of course, ranks among the finest. During former years the old organ was used considerably at concerts in the cathedral. It is related of Nichol and some others that they could render a storm scene on it that was so vivid that people involuntarily reached for their umbrellas. On one occasion an old woman rushed out of the church in great excitement, saying she had left the front door open, and she was afraid her best carpet would get wet.

"Trinity Church, Sixth Avenue, the 'mother' church of the Pittsburg diocese, has always been famous for its fine organs. The historic old house of worship had probably the first pipe organ ever

built in this city. In the 'Old Round Church,' on the three-cornered plot at Liberty, Wood Street and Seventh Avenue, the first erected by Trinity's congregation, an organ was installed in 1804. It was a small, insignificant affair, as compared with the leviathan, complicated organs of the present day, but at that time, when there were only about five thousand people in Pittsburg and organs were a great rarity in the 'Western country,' it was deemed a marvellous thing. People walked miles to see and hear it, and when Reverend John Henry Hopkins, the organist, drew from it melodious chords, the plain people of the city listened. Like the 'Old Round Church,' so called because it was built to conform to the church lot, the old organ has long ago disappeared, and as far as is known is now no more. In 1826, Trinity built a new church on the present site, which was granted to the church corporation by the Penns in 1787.

"In 1835, a new and larger organ was bought. It was transported over the mountains on the famous Portage road that operated by a series of inclined planes, on which cars were hoisted by steam power. The cars formed the top part of the canal-boats on the canal from Hollidaysburg to Pittsburg, and were run off the boats into the incline flat cars or trucks. The freight charges in those days were enormous, as compared with the small ones now. To bring such a

bulky thing as an organ from Philadelphia here was an immense undertaking.

"Seventeen years later this instrument was replaced by a still more elaborate one. When the present fine edifice was built, in 1870, another organ was installed. When Mrs. Harry Darlington presented the church with the present splendid instrument, in 1893, the old one was taken out, and removed to Bellevue, where it is now used by one of the churches there.

"Among the accomplished masters of the organ who served old Trinity, besides John Mellor, were Thomas Bissell, C. C. Mellor, Charles Houghwart, Simeon Bissell, Ethelbert Nevin, Doctor Beale, and the present incumbent, Walter Hall.

"Christ Church, on Penn Avenue (the old building), had a famous organ as early as 1855, about the time the edifice was built. It was considered one of the finest organs west of the metropolis. It was a remarkable one, too, inasmuch as the console (keyboard) was placed a long distance from the organ, a marvel in organ-building. The organist sat thirty or forty feet away from the organ when he played. In this respect it was probably the only organ of its kind in the United States. As its action was constructed under the old-fashioned 'tracker' system, the long-distance touch was very irregular. The cumbersome affair was taken out of the church in 1882, and a

modern organ installed, the former being now in the Emory M. E. Church, East End.

"Among the organists in Christ Church were C. C. Mellor, Simeon Bissell, James Giles, Henry Rohback, and Victor De Haus. The present superb church edifice, on Center Avenue, has one of the finest and most costly organs in Pittsburg.

"The First Presbyterian Church and the Third have had fine organs for many years. The same may also be said of the Calvary M. E. Church, Allegheny. Space forbids, however, to even enumerate the fine pipe organs in the two cities. Some of the earliest organs in the city were marvellous and curious contrivances."

Of American organists probably none is more widely known than Clarence Eddy. Born at Greenfield, Massachusetts, in 1851, his musical talent, which was apparent in his early youth, was cultivated by the best teachers of the neighbourhood until he was sixteen years of age. He was then sent to Hartford, Connecticut, to study under Dudley Buck, and after a year he was appointed organist of the Bethany Congregational Church at Montpelier, Vermont. In 1871, Mr. Eddy went to Germany, where he studied under August Haupt.

Before returning to America Mr. Eddy made a tour through the principal cities of Germany, Austria, Switzerland, and Holland, giving recitals and building up an enviable reputation.

Soon after his arrival in America he was appointed organist of the First Congregational Church in Chicago, and in 1875–76 gave his first series of twenty-five recitals. In 1878, he became organist of the First Presbyterian Church. Since that time Mr. Eddy has been very active, travelling all over the United States and Europe, and giving recitals innumerable.

He has undoubtedly dedicated more organs in this country than any other organist; among them may be mentioned the great Auditorium organ in Chicago and the noted organ in Trinity Church, Denver. In 1889, he was invited to give recitals at the Trocadero, in Paris, and he also played at the World's Fair in Vienna.

Mr. Eddy has composed and published some fugues, canons, preludes, etc., for the organ, and has also published two collections of organ music, viz., "The Church and Concert Organist," and "The Organ in Church."

Henry M. Dunham is one of the most prominent of Boston organists, born in Brockton (1853), about twenty miles from Boston, educated in Boston, and associated with Boston during the whole of his life. He is a member of a musical family, of which his brother William is one of the best known tenor singers of Boston, and his nephew George one of the most promising of the rising generation of organists.

Mr. Dunham studied music at the New England

Conservatory of Music, making organ and composition his specialties, and graduated from that institution and afterward from Boston University. In 1878 he became a member of the faculty of the New England Conservatory, teaching organ-playing, and has remained in that position ever since. During his career he has been organist at the Ruggles Street Baptist Church, where he remained for some ten or eleven years, and since that time at the Shawmut Congregational Church.

In the days of the Boston Music Hall organ, when recitals were given frequently, Mr. Dunham officiated during several years and built up a fine reputation. Since that time he has given many recitals at the conservatory, at the Shawmut Church, and away from Boston, his programmes always being remarkable for refined tone and dignity. His compositions for the organ are numerous and of high quality, and he has made many excellent arrangements of well-known works.

Charles Henry Morse, a native of Bradford, Massachusetts (1853), was educated at Bradford and Boston, being graduated from the New England Conservatory of Music in 1873. He continued his studies in Boston University College of Music and received his degree of Mus. Bac. in 1877, being employed in the meantime as a teacher of pianoforte in the New England Conservatory.

He was also professor of music at Wellesley College from 1875 to 1884, when he went to the West and founded the Northwestern Conservatory of Music in Minneapolis, remaining there until 1891.

In Boston Mr. Morse was organist at Tremont Temple and the Central Congregational Church; in St. Paul of the First Baptist, and in Minneapolis of the First Congregational Church. Leaving the West, he became organist and choirmaster of Plymouth Church, Brooklyn, in 1891, remaining there for eight years. In 1901 he was appointed director of music at Dartmouth College, Hanover, New Hampshire.

Hamilton Crawford MacDougall, born 1858, was musically educated in Providence, Rhode Island, under Robert Bonner, in Boston under S. B. Whitney, J. C. D. Parker, and B. J. Lang, and took lessons also under Wm. H. Sherwood of Chicago.

In 1883 he studied in London, becoming an Associate of the Royal College of Organists, and again in 1885–86 he was in London under Doctor E. H. Turpin and William Shakespeare. From 1882 to 1895 he was organist of the Central Baptist Church of Providence, Rhode Island, during which time he gave many recitals in that church, and in other places.

In 1895 he became organist of the Harvard Church, Brookline, Massachusetts, where also he gave a number of excellent recitals, resigning in 1900 to accept

the position of professor of music and director of the department of music at Wellesley College.

William Crane Carl, a native of Bloomfield, New Jersey, is perhaps the most popular and widely known concert organist in the United States, with the exception of Clarence Eddy. He was a pupil of S. P. Warren, and of Madame Schiller, in New York, but in 1890 went abroad and studied under Alexandre Guilmant. Previous to his going to Paris he was, for eight years, organist of the First Presbyterian Church of Newark, New Jersey, and on his return to America in 1892 he was appointed to the Old First Presbyterian Church in New York City. At the same time he began an exceptionally active career as concert organist, and he has given recitals in all parts of the United States. He has a very large repertoire, and has written and arranged considerable music for the organ. Mr. Carl was one of the founders of the American Guild of Organists, of which body he is one of the council.

One of the most noted concert organists of New York is Gerrit Smith, a native of Hagerstown, Maryland (1859), who was educated at Hobart College, Geneva, New York, where he held his first position as organist. He afterward studied music at Stuttgart Conservatory, and then was a pupil of S. P. Warren of New York, and later with Eugene Thayer. He also spent a year in Berlin under Haupt and Rohde. Mr Smith began his regular professional career as

organist and choirmaster of St. Paul's Church, Buffalo. On his return from Berlin he went to St. Peter's, Albany, whence he was called to New York, in 1885, as organist and choirmaster of the South Church. He has given a great many organ recitals in the chief cities of America, and his programmes are those of a musician of high standards.

Everett E. Truette, who has been one of the most active organists of Boston for some years, is a native of Rockland, Massachusetts (1861), was educated at Phillips Academy, Andover, Massachusetts, graduated from the New England Conservatory in 1881, in organ, piano, counterpoint, and conducting, and two years later took the degree of Bachelor of Music in Boston University. Going abroad immediately afterward, he spent two years under Haupt, Guilmant, and Best, and spent much time in studying the greatest European organs.

On his return to America he was engaged as organist in three prominent churches, and in 1896 was appointed organist and choirmaster at the Eliot Congregational Church, Newton.

Mr. Truette has given upwards of four hundred organ recitals, of which some sixty were on the organ in Mechanics' Hall, Boston, and ten in Tremont Temple. He was also called to San Francisco in 1896 to give two inaugural recitals on the memorial organ in Grace Church.

In addition to his duties as organist and teacher, Mr. Truette is conductor of the Newton Choral Association, editor of the organ department of the *Etude* and president of the Alumni Association of the New England Conservatory of Music.

Mr. Harrison M. Wild, one of the most successful concert organists and teachers of Chicago, is a native of Hoboken, New Jersey (1861), and after receiving his education studied music under Arthur J. Creswold. He then went to Leipzig and became a pupil of Richter, Zwintscher, Maas, and Rust. On returning to America, he took up his abode in Chicago, where he continued his musical studies under the best teachers available, at the same time officiating as organist of the Ascension Church. Resigning this position at the end of five years, he was for one year organist of the Memorial Church, and then for thirteen years at the Unity Church, during which he gave more than two hundred recitals, and acquired a good reputation as a concert organist. For the past few years Mr. Wild has been organist of the Grace Episcopal Church, in Chicago. He is also conductor of the Mendelssohn Männerchor, and the Apollo Club, and an honorary vice president of the American Guild of Organists.

J. Warren Andrews, organist of the Church of the Divine Paternity, in New York, has given organ recitals in many cities, from the Atlantic to the Pacific

seaboard. Born in Lynn, Massachusetts, he began his career as an organist at a little church in Swampscott, at the age of twelve. In due course he held various positions in Lynn and Boston, until he became organist of the historical Trinity Church, in Newport, Rhode Island. Here he remained nine years, going to the Pilgrim Church, in Cambridge. Thence he went to Minneapolis, where he was organist of the Plymouth Church, and found a large field for his musical activities. During his sojourn in Minneapolis, Mr. Andrews gave a large number of recitals, travelling as far as Portland, Oregon. After several years in the West, he accepted a call to the Church of the Divine Paternity, in New York.

Mr. Andrews has given more than two hundred organ recitals, and his programmes show a preponderance of legitimate organ music.

Wilhelm Middelschulte, organist of the Chicago Orchestra and Auditorium, and of St. James' Roman Catholic Church, is a native of Germany, and received his musical education at the Royal Academy of Church Music, at Berlin, where he was a pupil of August Haupt in organ and theory, August Loeschhorn, piano, Doctor Julius Alsleben, history and conducting, and Franz Commer, editor of the *Musica Sacra.* He became assistant organist of Haupt at the Parochial Kirche, and his associate teacher at the Royal Academy, and was, in 1888, appointed organist and director

of St. Lucas Church, in Berlin, which position he held for three years, at the end of which he received a call to Chicago to become musical director and organist of the Cathedral of the Holy Name. Before leaving Berlin, Mr. Middelschulte was invited to play the memorial service to the Emperor Friedrich III., at the church at Bornstedt, near Potsdam.

At the Columbian Exposition, Mr. Middelschulte gave three organ recitals, and the following season was invited to play with the Theodore Thomas Orchestra. With that organisation he has played the following works: Guilmant's Concerto in D minor, Saint-Saëns's Symphonie in C minor, Rheinberger's Concerto in F major, Händel's Concerto in G, Liszt-Kann fantasie, and fugue, "Ad nos." To the last three compositions he has written original cadenzas.

In 1900 Mr. Middelschulte was appointed organist of the Cincinnati May Festival, on which occasion he played the Bach Toccata in F major, and in 1902 at the festival he played Bach's Prelude and Fugue in B minor.

Of Mr. Middelschulte's compositions the most important is a passacaglia, published in Leipzig, which has been received with much favour.

Frederick Maxson, a native of Beverly, New Jersey, is one of the most prominent concert and church organists of Philadelphia. He was a pupil of David D. Wood in Philadelphia, passed the Associate Fel-

lowship degrees in the American College of Musicians, and later studied in Paris with Guilmant, after which he took the Associate degree in the Royal College of Organists in London.

He was for some time organist and choir director at the Christ M. E. Church, West Philadelphia, after which he held a similar position at the Central Congregational Church, Philadelphia for eighteen years, resigning in 1902 to go to the First Baptist Church in the same city. As a concert organist Mr. Maxson has been engaged to give recitals in a great many places, chiefly in Pennsylvania, Maryland, and New Jersey. He has composed some pieces for the organ, of which his Grand Chorus in D deserves special mention.

J. Wallace Goodrich is a native of Newton, Massachusetts, in which city he held for several years the position of organist at the Eliot Congregational Church, studying music at the same time with the best teachers of Boston. In 1894 he resigned his position at Newton and went to Munich, where he studied under Rheinberger, going later to Paris, where he became a pupil of Widor.

Returning to America in 1897, he was appointed professor of organ and harmony at the New England Conservatory of Music, and shortly afterward organist and choirmaster at the Church of the Messiah in Boston, a position which he resigned in 1902,

when, on the retirement of Doctor H. J. Stewart, he received a call to Trinity Church.

Shortly after his return from abroad Mr. Goodrich demonstrated his ability as a player of the best class of organ music, and especially of Bach, by giving a series of recitals at the Arlington St. Church in Boston. In October, 1901, he gave the first organ recital in Symphony Hall, shortly after the opening of that auditorium, and he may be said to have inaugurated the organ on that occasion. He followed this recital by two others, March 21 and 28, 1901. Mr. Goodrich is the only organist who has played in the Boston Symphony concerts, in the new Symphony Hall. With that organisation he played the Händel Concerto in D minor at the first concert given in Symphony Hall, also the Symphony in C minor of Saint-Saëns on two occasions. At the Worcester County Musical Association he played Rheinberger's Concerto in F, with the orchestra, and in Boston, with the New England Conservatory Orchestra, Händel's Concertos in B flat, No. 2 and No. 12.

Mr. Goodrich has always, both in his recitals and written articles, been a strong champion of the cause of legitimate organ music, especially of Bach and César Franck, in opposition to the so-called "arrangement school." He has contributed valuable articles to various musical journals, and has translated from the French "L'Orgue de Bach," by A.

Pirro. He organised, in 1901, and conducts the Choral Art Society, and is choral conductor of the Worcester County Musical Association.

Gaston M. Dethier, who is considered at the present day one of the most brilliant organists resident in New York City, is a native of Liège, Belgium, (1875), and is the son of a musician.

At the age of eleven he won his first organ appointment in open competition, and became organist of the church of St. Jacques, Liège. When Alexandre Guilmant was consulted regarding an organist for the Church of St. Xavier, New York City, he recommended Dethier, who came in response to the call extended to him, in 1894.

Since his arrival M. Dethier has given many recitals, some of them being in Montreal, Buffalo, Philadelphia, Pittsburg, and other large cities, his artistic playing always being recognised.

As a composer he has already contributed several pieces to organ literature, one of them, a "passacaglia," having won the prize at the Music Teachers' National Convention in 1897. In all there are twelve organ compositions, and they have met with much success.

John Hermann Loud, a native of Weymouth, Massachusetts (1873), is one of the most accomplished of the younger generation of concert organists. After early instruction under the care of his

aunt, Miss Annie F. Loud, and Miss Cora Burns in Boston, also with Henry M. Dunham at the New England Conservatory, he went abroad in 1893 and studied organ and composition in Berlin with Grunicke and Urban. The following year was spent in Paris under Guilmant, and then he went to Oxford and studied theory under Doctor J. Varley Roberts. In 1895 Mr. Loud became an Associate of the Royal College of Music in London, being the first American to gain that distinction.

Returning to America, he shortly became organist and choirmaster of the First Church at Springfield, Massachusetts, and in 1900 was called to a similar position at the Harvard Church, Brookline, Massachusetts.

Here and at Springfield he has given a course of more than seventy organ recitals, besides many recitals in other places. He is faithful to high ideals, and never uses arrangements or piano scores, but keeps to the original compositions of the most classic authors.

At the Columbian Exposition held at Chicago in 1893, a noteworthy series of sixty-two organ recitals was given, by the following players: Clarence Eddy gave twenty-one; Alexandre Guilmant, four; R. Huntington Woodman, four; Samuel A. Baldwin, Wm. C. Carl, Walter E. Hall, Wm. Middelschulte, Frank Taft, George E. Whiting, and Harrison M. Wild

each gave three; Fred. J. Wolle, two; G. Andrews, Louis A. Coerne, N. J. Corey, C. A. Howland, B. J. Lang, Otto Pfefferkorn, W. Radcliffe, W. S. Sterling, Henry Gordon Thunder, and A. S. Vogt gave one each.

These organists were selected from all parts of the United States, and Alexandre Guilmant was brought over from Paris. The programmes show a very great diversity of taste, and a noteworthy feature of them was that only three organists, Alexandre Guilmant, B. J. Lang, and W. S. Sterling, gave any improvisations.

An excellent series of recitals was also given at the Pan-American Exposition in Buffalo in 1901, but lack of space prevents a detailed account of them.

A remarkable series of organ recitals was given in Boston during the two seasons of 1897 and 1898, under the management of the Art Section of the Twentieth Century Club. The organists were all local with one exception, and the recitals were given in a number of churches in which the organs were suitable for the purpose. The programmes throughout were of a very high standard, consisting almost without one exception of legitimate organ music.

Those who played were: Edgar A. Barrell, two recitals; P. B. Brown, one; Geo. A. Burdett, five; Geo. W. Chadwick, two (assisted in the second by E. G. Booth); E. Cutter, Jr., two; Ernest Douglas,

one; Henry M. Dunham, two; Arthur Foote, one; J. Wallace Goodrich, four; Philip Hale, one; Warren A. Locke, two; Hamilton C. MacDougall, three; Chas. H. Morse, one; Homer A. Norris, one; John O'Shea, one; Horatio W. Parker, two; Chas. P. Scott, two; Chas. A. Safford, one; Walter R. Spalding, three; Wm. Stanfield, one; Allen W. Swan, two; Everett E. Truette, five; Benjamin L. Whelpley, three; S. B. Whitney (assisted by H. E. Wry), two.

Returning once more to the European churches, — one finds that the edifices in which organ-playing has been developed are better suited to the instrument than most American churches. They are large, if not immense buildings, with high arched roofs or vaulted domes. The style of architecture, the dignity of the surroundings, the sacred character of the buildings, all demand a classical purity and elevated style of organ-playing, which, when transferred to the average American "meeting-house," or the concert hall, loses much of its effect.

The concert hall leads to transcriptions of operatic overtures and other orchestral works, which, however much they may please the average public, and however much they may be necessary to "popularise" the organ, cannot but be deplored by those who love and reverence the king of instruments and its traditions.

It is doubtful whether the "popularisation" of the

organ, on which so many concert organists have dwelt, has done anything at all toward inculcating a love of organ music into the breast of what we are accustomed to call the public. The average man who likes music, but is not musically educated, will doubtless prefer the overture to "William Tell" to the "St. Anne Fugue" of Bach, but he would rather hear it played by an orchestra or a military band than on the organ. By playing such arrangements on the organ the performer degrades his instrument to the position of a makeshift, — an unsatisfactory substitute.

The greatest art in organ-playing is the art of improvisation, and this art, while it may be enjoyed by many, can only be fully appreciated by the few. It is to be regretted that there is little in the church services of to-day to make the exercise of this art necessary. That which should begin at the first lesson in organ-playing, has been too long regarded in this country as rather a superfluous accomplishment, and while it has not been totally disregarded, it has not received the attention due to its importance. The cultivation of the art of improvisation should go hand in hand with technical development. The result of this would not perhaps be evident in more brilliant playing by concert organists, but would be a much higher average of musicianship amongst organists.

The concert organist, who is a great deal before the public, does not necessarily represent the highest that is in the art of organ-playing. On the contrary, because of the necessity of pleasing his public he is strongly tempted to descend from the strict and high level of organ music, and to try to tickle the ears of his audience with "storm fantasias," and similar meretricious concoctions.

Organ "arrangements" have been in use from the time of Bach, or even earlier. The "transcription" of orchestral music for the organ was brought into popularity by W. T. Best, who was most artistic both in his arrangements, and his performance of them. But there was an excuse for them, inasmuch as orchestras were extremely rare in those days, and by means of the organ the public could be made familiar with a great deal of orchestral music. These transcriptions served to show the technical ability of the organist, at the expense of the dignity of the organ. To-day there is less excuse, if indeed there is any, for the transcription, because orchestras are more numerous and the opportunities for hearing orchestral music are greater and better than they were twenty-five or fifty years ago, besides which the range of organ music is much wider.

Many of the best church organists in the large cities are giving excellent recitals. Of their standard one can only judge by examining the programmes.

Large audiences are quite frequent at these recitals, as no admission fee is charged, and it is only the "concert organist" who is obliged to descend to the sensational for the sake of the admission fee.

It is to be hoped that in a few years, in view of the tremendous activity in organ-building and in education of organists, the "storm fantasia" and the orchestral transcription will be rolled back to the woods and the plains, and serve to soothe the savage Indian, and to please the bronco buster and cow-puncher, who will thus be gradually prepared, as their more Eastern forefathers have been, for the higher forms of organ music.

CHAPTER XI.

ORGAN-BUILDING

THE following brief summary of organ-building in England is taken from an article written by Doctor C. MacLean and published in the *Zeitschrift der internationalen Musik-Gesellschaft*, September, 1901. It will serve to show the general progress of organ-building throughout the world, and indicate the origin of certain principles, some of which have taken years to bring to perfection.

THE HISTORY OF ENGLISH ORGAN-BUILDING. — A BIRD'S-EYE VIEW.

"Before the beginning of the seventeenth century scarcely anything is known. About that time all large organs were in two manuals, great and choir, and no pedal. Th. Dallam (1602–65) built one at York in 1633. Harris, grandfather of Réné, built one at Magdalen, Oxford, in 1637. Then came the great rebellion. Rob. Dallam built a two-manual organ at New College, Oxford, in 1661, after the Restoration. Ralph Dallam (d. 1673) built a one-

manual organ at Windsor, with two "shifting" or reducing pedals (down to principal, and down to diapasons, with return-spring on release of catch), about the same year. J. Loosemore (1613–81) built a two-manual organ at Exeter in 1666, having double diapason, fourteen notes on manual from tenor C down, with short octaves, having GGG pipe of twenty feet six inches speaking length, and one foot three inches diameter.

"Bernard Schmidt (1630–1708) came from Wettin, near Halle, to England in 1660, introduced mixtures and reeds, and added a short echo manual; but still no pedal-board, though in Germany three hundred years before. His firm made very many organs throughout the country, including Westminster Abbey (1662), Temple (1682), St. Paul's (1697), etc.

"Réné Harris (d. 1715), Englishman naturalised in Paris, grandson of Harris above-named, came to England likewise in 1660, and began in western counties with his father; they built Worcester, Salisbury, and Gloucester organs, with many others, and also some in London. They relied on reeds in French style; stops were made common to two manuals; Salisbury had a second great, making four manuals, the first instance here.

"Abraham Jordan invented the first swell, a 'nag's-head' or 'window-sash,' in 1712; copied

at Hamburg in 1764. In 1726 Harris and Byfield built an organ at St. Mary, Redcliffe, Bristol, with a CCC great manual (many since in England), and a sub-octave coupler great to great. R. Bridge's organ at Christ Church, Spitalfields, in 1730, had thirty-three speaking stops on three manuals, and yet no pedal-board.

"Johann Snetzler, of Passau (b. 1710), introduced the first dulciana, and the first real manual double in this country, at Lynn Regis (1754); at Savoy German Lutheran Chapel he introduced an octave of pedal-board, first time in England, but without pipes, acting only by permanent coupler.

"One Cummings, a watchmaker, invented in 1762 a flat accordion-reservoir laid on top of the ordinary diagonally rising bellows. B. Flight (1767–1847) mutually inverted the pair of ribs in Cummings's reservoir, and others replaced single bellows by a cuckoo-bellows or by a pair of bellows. John Avery (d. 1808) put separate pipes on Westminster Abbey pedal-board some time before 1793; and superseded Jordan's window-sash swell by a Venetian swell, now (except for the occasional 'gridiron' and 'box') the only one used.

"J. C. Bishop (1781–1854) in 1809 invented 'composition' pedals, where there was no catch or return-spring; in 1825 he introduced concussion or floating bellows on the wind-trunks near pipe; in

1829 he built the organ at St. James's, Bermondsey, three manuals, three stops on pedal, five couplers, and a left hand side-manual acting on pedal organ.

"C. S. Barker, a chemist's assistant of Bath (1806–79), invented while a young man (1832) the pneumatic lever near the key, or small diagonally rising leverage-bellows, worked on the principle of the slide-valves of a steam-engine, which was refused by Hill, and accepted by A. Cavaillé-Coll (1811–99) for St. Denis near Paris in 1841; this has revolutionised the whole art of organ-building, because no limit thereafter to size of organ or pressure of wind. There have been several modifications since of the 'lever' (averaging in size three inches by nine inches), and it has been applied to do other work besides pallet work, while still retaining the original principle of mechanical construction each side of the pneumatic lever or motor. Barker studied organ-building under Bishop, went to Paris, 1837, patented the lever for France in 1839, and was successively voicer with Cavaillé, manager of Ducroquet (later Merklin), and partner with Verschneider; at the war in 1870 he retired to Dublin, and died old and poor at Maidstone.

"In 1827 Jos. Booth had at Sheffield applied the same principle at the other end under the pallet, but only to some bass pipes and with crude details; the leverage-bellows ('puff-valves') here were acted

on from key by heavy wind contained in conveyances. This since worked up in conjunction with Barker's lever; the principle being now to place the main motor close to the seat of work to be done (pallet, slide, etc), to have a minor motor close to the operating agency (key, piston, etc.), and to connect these two not mechanically but by heavy wind (say ten inches) pressing or exhausting in a pliable leaden tube, one-eighth inch to quarter inch interior diameter. Moitessier, of Montpelier, patented such a tubular-pneumatic in 1835, and practically applied it at La Dalbade in Toulouse in 1850. Willis here took it up later, and applied it at St. Paul's in 1874.

"The dates here involved regarding Booth (1827), Barker (1832), and Moitessier (1835), and the details and circumstances of each invention, deserve careful scrutiny. The original Barker principle, to apply compressed air only at a fixed point of force, and not diffused over a long connection, remains the soundest as far as pneumatics are concerned; there is a vena contracta for gases, and the action is not immediate.

"H. J. Gauntlett, London, organist (1806–76), patented in 1852 an electro-magnetic connection between key and pallet; key making an electrical contact (by copper point entering mercury cup, later copper pin thrust between copper bristles), close to its tail-end, wire carrying a current, electro-magnet

just below pallet, armature on underside of pallet itself. Barker in 1867 applied the principle at St. Augustin, Paris, interposing one of his pneumatic levers near pallet. Both Bryceson and Willis developed electric action systematically, and severally took out patents in 1868. Since then, many devices for diminishing work of magnet, and increasing that of wind; chiefly by small secondary pneumatic motors subordinate to the primary. In 'Hope-Jones' action of to-day, the magnet need only move a small disc by less than one-hundredth of an inch. Electro-pneumatics are better than tubular pneumatics, always provided the electricity can be relied on.

"The same H. J. Gauntlett laboured with the organ-builder, W. Hill, in mid nineteenth century, to introduce the CC compass for manual and CCC compass for pedal-board (in lieu of GG and GGG); herein doing some good, no doubt, and also some mischief. In spite of the passionate advocacy of those days, the theoretical arguments against a G inferior compass (the specialty of these islands, and nearly universal here 1650–1850), are very feeble. It might be said that in well-disposed harmony the G manual ran lower than necessary for the hands. But it could not possibly be said that the G pedal-board, with its extreme note of twenty-one feet, was not a judicious compromise as to depth; giving a fine foundation for

the whole organ-sound, touching almost the limit of available prime-tone (except to a fanatical imagination), exactly tallying with the invariable vocal quartet in accompaniments. In point of fact, G organs on a choir-screen were ideally designed for effect in our cathedrals, and to accompany their service; and for that they have never been equalled. It is noteworthy that S. S. Wesley (the most gifted of modern English church composers) was Gauntlett's chief opponent, and that W. T. Best (the most expert of modern English concert organists) would never allow the G manuals of the great concert organ in St. George's Hall, Liverpool, to be altered during his lifetime. The real argument for the change was the practical one that all the best music in the world for organ solo (the German and the Dutch) had been written for a CCC pedal-board. Feet are blind, and there must be one pedal-range for one country. Hence it had to be either one thing or the other, and the German system, having the greater weight, carried the day; then manuals were contracted to CC for economy and conformity with the pedal. So far the practical arguments, as concerns the great majority of new constructions, can scarcely be gainsaid. But it is doubtful whether all existing GG manuals need have been altered; and most certainly there was a strong *primâ facie* case for leaving undisturbed those monuments of English building, the CCC manuals

(such as in Italy) of Bangor, Bath, Birmingham, Bristol, Cambridge (Trinity College), Gloucester, Leeds (St. Peter's Chapel), Newgate Street (Christ Church), Westminster Abbey, etc. Indeed, even as to new constructions, where cost is no object, there can be no objection of any sort to CCC manuals throughout an organ (as at Como), and such have great advantages in providing varied basses, etc.; while again this is specially true when there is only one manual. Finally, a compromise not to be despised is to cut thirty-two feet pedal stops at the G pedal, omitting the lowest seven notes, and to have these stops more frequently.

"Willis, in his 1851 Hyde Park Exhibition organ, was the first to use heavy wind combination pistons in lieu of foot pressed composition-pedals. Representative of the many English latter-day devices for controlling stops, especially pedal stops, are those of Casson (a Denbigh banker now engaged in organ manufacture). . . . There have also been numerous soundboard and action devices under the heads of borrowed pipes, highest note and lowest note enforcements, double touch, etc. The bellying purse device (*cf.* Kegellade) occasionally used here. R. Hope-Jones, electric engineer, has invented large new class of pipes, diaphones; really tremulant applied to a pipe-body, with tone between flute and reed.

"Now the whole of the above survey shows the following list of admitted important improvements, of which the initiative is due to Englishmen: Horizontal reservoir, Cummings, 1762; inverted ribs to ditto, Flight, c. 1800; composition-pedals, Bishop, 1809; concussion bellows, Bishop, 1825; tubular pneumatic connection, Booth, 1827; pneumatic lever, Barker, 1832; electric connection, Gauntlett, 1850; combination pistons, Willis, 1851. The inventions of Cummings and Flight for the first time put wind-supply on a proper footing; that of Barker, as before said, revolutionised organ-building. The French and Italians followed quickly and practically regarding pneumatic and electric connections. It remains to be seen whether these are not heresies, and whether there is as yet anything better than compact pneumatic levers at points of necessary force, with carpenter's or other rigid push-and-pull between."

The electro-pneumatic principle is said to have originated in Germany, but there is an account of an organ in Drury Lane Theatre to which this principle was applied in 1867, and this is said to have been the first organ to contain the electric draw-stop action and cable of insulated wires through which the instrument was played. The keyboard was placed fifty-five feet from the organ.

The development of this action into a practical commercial possibility is due to innumerable small

inventions affecting almost every detail of the action.

In America the first electric-action organ is said to have been one built by Roosevelt for the Centennial Exhibition in Philadelphia in 1876. This organ was afterward removed to the Mechanics' Building in Boston, but little or nothing was done with the electric action in this country from that time until about 1890, when Hope-Jones, the English organ-builder, erected an instrument at Taunton, Massachusetts, after which American builders took up the idea in earnest.

In America the organ-builders, who have learned their art, and built up their trade in little more than a century, are cosmopolitan, availing themselves of the best workmen and the best ideas from all parts of Europe, and adding to the foundation thus secured such ingenuity and invention as the American mechanic is noted for. During the past fifty years America has been importing men rather than instruments, and at the present day American organs will stand comparison with those now being built in Europe, and are at the same time better adapted to the climate of the country and to local conditions.

Much of the improvement in organ-building in this country is undoubtedly due to Roosevelt, the New York builder, who spent thousands of dollars on experiments in electricity, and in the principle of the individual valve, and at last went out of busi-

ness. His ideas have since been worked upon by other builders, and are being brought to perfection.

The "universal air-chest," by which the whole inside of the organ practically becomes a reservoir of wind, is a recent American invention, made by John Turnell Austin in 1894. In this system, which represents the most radical change in organ-building, the whole mechanism of the organ, except the key-action, is included in the wind-chest.

As an example of modern American organ-building perhaps none can be found better than the great instrument erected in the Woolsey Hall auditorium at Yale University in 1902 by the Hutchings-Votey Co.

SPECIFICATIONS.

Compass of Manuals from C to C, 61 notes.
Compass of Pedals from C to G, 32 notes.

GREAT ORGAN.

1.	16 ft. Diapason . . .	metal	61 pipes
2.	16 ft. Quintaton . . .	wood	61 "
3.	8 ft. Diapason . . .	metal	61 "
4.	8 ft. Diapason . . .	"	61 "
5.	8 ft. Diapason . . .	"	61 "
6.	8 ft. Doppel Flöte . .	wood	61 "
7.	8 ft. Principal Flute . .	"	61 "
8.	8 ft. Gross Gamba . .	metal	61 "
9.	8 ft. Viol d'Amour . .	"	61 "
10.	8 ft. Gemshorn . . .	"	61 "
11.	4 ft. Octave . . .	metal	61 "
12.	4 ft. Wald Flute . .	wood	61 "
13.	4 ft. Gambette . . .	metal	61 "

14.	2 ft. Twelfth . . .	"	61 pipes
15.	2 ft. Fifteenth . . .	"	61 "
16.	V. Rks. Mixture . . .	"	305 "
17.	16 ft. Trumpet . . .	"	61 "
18.	8 ft. Trumpet . . .	"	61 "
19.	4 ft. Clarion . . .	"	61 "

SWELL ORGAN.

20.	16 ft. Contra Gamba . .	metal	61 pipes
21.	16 ft. Bourdon . . .	wood	61 "
22.	8 ft. Stentorphone . .	metal	61 "
23.	8 ft. Diapason . . .	"	61 "
24.	8 ft. Gamba . . .	"	61 "
25.	8 ft. Bourdon . . .	wood	61 "
26.	8 ft. Flauto Traverso .	"	61 "
27.	8 ft. Salicional . . .	metal	61 "
28.	8 ft. Quintadena . .	"	61 "
29.	8 ft. Unda Maris . .	"	61 "
30.	8 ft. Æoline . . .	"	61 "
31.	8 ft. Vox Celestis . .	"	61 "
32.	4 ft. Harmonic Flute .	"	61 "
33.	4 ft. Principal . . .	"	61 "
34.	4 ft. Violina . . .	"	61 "
35.	2 ft. Flautino . . .	"	61 "
36.	V. Rks. Dulce Cornet .	"	305 "
37.	16 ft. Posaune . . .	"	61 "
38.	8 ft. Cornopean . . .	"	61 "
39.	8 ft. Oboe	"	61 "
40.	8 ft. Vox Humana . .	"	61 "
	Tremolo.		

CHOIR ORGAN.

(Enclosed in a swell-box.)

41.	16 ft. Contra Dulciana .	metal	61 pipes
42.	8 ft. Diapason . . .	"	61 "

43.	8 ft. Melodia . . .	wood	61 pipes
44.	8 ft. Viol d'Orchestre .	metal	61 "
45.	8 ft. Lieblich Gedacht .	wood	61 "
46.	8 ft. Dulciana . . .	metal	61 "
47.	8 ft. Viol Celeste (2 Ranks)	"	122 "
48.	8 ft. Violoncello . .	wood	61 "
49.	4 ft. Viola	metal	61 "
50.	4 ft. Flauto Traverso . .	wood	61 "
51.	2 ft. Piccolo Harmonique .	metal	61 "
52.	8 ft. Clarinet . . .	"	61 "
53.	16 ft. Contra Fagotto . .	"	61 "
	Tremolo.		

SOLO ORGAN.

(In a swell-box.)

54.	8 ft. Tibia Plena . .	metal	61 pipes
55.	8 ft. Tuba Sonora . .	"	61 "
56.	8 ft. Gross Flute . .	"	61 "
57.	4 ft. Hohlpfeife .	wood and metal	61 "
58.	8 ft. Dolce . . .	"	61 "
59.	8 ft. Orchestral Oboe .	"	61 "

PEDAL ORGAN (Augmented).

60.	64 ft. Gravissima (Resultant)	wood	32 notes
61.	32 ft. Diapason . . .	"	32 "
62.	32 ft. Contra Bourdon . .	"	32 "
63.	32 ft. Contra Bass (Resultant)	"	32 "
64.	16 ft. Diapason . . .	"	32 "
65.	16 ft. Diapason . . .	metal	32 "
66.	16 ft. Violone . . .	wood	32 "
67.	16 ft. Bourdon . . .	"	32 "
68.	16 ft. Dulciana . . .	metal	32 "
69.	16 ft. Lieblich Gedacht .	wood	32 "
70.	16 ft. Bombarde . . .	metal	32 "
71.	16 ft. Contra Fagotto . .	"	32 "

72. 8 ft. Bass flute . . . wood 32 notes
73. 8 ft. Octave . . . metal 32 "
74. 8 ft. Violoncello wood and metal 32 pipes
75. 8 ft. Bourdon . . . wood 32 "
76. 8 ft. Tromba . . . metal 32 "
77. 4 ft. Super. Octave . . " 32 "
78. 4 ft. Flute . . . . wood 32 "

COUPLERS.

79. Great to Pedal,
80. Swell to Pedal,
81. Choir to Pedal,
82. Solo to Pedal,

} Pedal.

83. Swell to Great,
84. Choir to Great,
85. Solo to Great,
86. Swell to Choir,
87. Swell to Solo,

} Unison.

88. Great to Great, 16
89. Swell to Swell, 16
90. Solo to Solo, 16
91. Swell to Great, 16
92. Choir to Great, 16
93. Solo to Great, 16

} Sub 8vo.

94. Great to Great, 4
95. Swell to Swell, 4
96. Solo to Solo, 4
97. Swell to Great, 4
98. Solo to Great, 4

} Super 8vo.

ADJUSTABLE COMBINATIONS.

(Push buttons between manuals.)

1, 2, 3, 4, 5, 0, Operating on Great and Pedal.
1, 2, 3, 4, 5, 6, 0, " " Swell "

1, 2, 3, 4, 0,	Operating on Choir and Pedal.
1, 2, 3, 4, 0,	" " Solo "
1, 2, 3, 4,	" " such stops as may be desired.

General Release.
Pedal Release.

PEDAL.

1, 2, 3.	Combinations on Great.
4, 5, 6.	Combinations on Swell.
7, 8.	Combinations on Choir.
9, 10.	Combinations on Solo.
11.	Great to Pedal Reversible.
12.	Swell to Pedal Reversible.
13.	Sforzando (Full Organ).
14.	Balanced Swell.
15.	Balanced Choir.
16.	Balanced Solo.
17.	Balanced Crescendo.
	Electro-pneumatic Action.

When M. Guilmant, the noted French organist, had completed his tour of the United States and Canada in 1898, his opinions were expressed in an article published in the *Music Magazine*, and from that article we may quote as follows:

"In America I have found many good organs. They are especially effective in the softer stops, such as the dulciana, flutes, and gamba. But the full organ lacks resonance and does not thrill. I do not think the mixtures and reeds of the great organ should be included in the swell-box, as this weakens the tone and destroys proper balance. The

pedals in American organs are not so clear and distinct as they should be. They lack the eight-foot and four-foot tone. The effect is the same as if there were too many double basses in an orchestra and not enough violoncellos. The sixteen-foot open diapason in the great organ is so powerful that every organ should have also the milder sixteen-foot bourdon, which gives mellow quality to the foundation-stops. But as a rule the softer sixteen-foot stops are wholly lacking in American organs.

"Organ-builders should devote less time to mechanical improvements, and more time to improving the voicing of their instruments. Mechanical appliances are multiplying so fast that soon an organist will be unable to occupy himself with anything except the mechanism of his instrument. This is much to be deplored. Organ-playing should be essentially musical, and, as far as possible, in the pure style of the organ. It should not involve constant changes of registration. There is too great a tendency to use vibrating stops — voix celeste, tremolo, and vox humana."

The opinion of M. Guilmant is valuable, being that of one who is not only at the very head of his profession, but who has also visited many countries and become acquainted with the conditions existing in those countries.

There is great advance in organ-building in Amer-

ica at the present day, and much of this is doubtless due to the fact that our organ-builders have practically a clear field. The European countries are much hampered by historical associations. Many of the churches are extremely ancient, and very beautiful. Their organs, too, are almost mediæval, and though repaired from time to time, do not possess the mechanical advantages of modern instruments.

Here in America the whole country is growing. New churches, new halls, and new organs are being built constantly, and many magnificent instruments are being erected annually, giving to organ-builders every opportunity to make use of the most modern devices and improvements. These, of course, do not affect the tone and quality of the instrument, but they give to the organist facilities which enable him to accomplish feats of performance, and effects which are impossible upon the old instruments. Lightness of touch, quick response, and rapid combinations are the means at the disposal of the modern organist, and these improvements are due chiefly to the application of electricity, a principle which has taken many years for its development, and which cannot yet be said to have reached perfection.

There appears to be no limit to invention, and what the organ will become in the future no one can foresee.

It would be interesting, indeed, if the good people

of the Brattle Square Church, who rejected the little innocent "box of whistles" which was left to them, could come back to us and sit in judgment upon one of the modern electric-action organs. Doubtless all the light which we have received during the past two centuries would be ascribed to the "powers of darkness."

PART II

THE ORGAN AND ITS MASTERS

FROM 1902 TO 1927

CHAPTER I.

PROGRESS IN ORGAN DESIGN

1902-1927

DURING the past twenty-five years more progress has been made in the art of organ building than in the previous century. The application of electricity, which began in the middle of the nineteenth century, was firmly established by the beginning of the twentieth, and its development has made possible the construction and manipulation of huge instruments.

Electricity has enabled the performer to use combinations of stops which would formerly have been physically impossible. By means of pistons, tilt-tablets, balanced pedals and drawstops, the performer can operate at a mere touch of the finger control, with little physical effort, instruments which represent the resources of a full orchestra.

The art of organ building has been developed along several different lines in order to meet the

conditions under which the instruments are to be used. No longer is the organ considered to be only a church instrument, but we have also the concert organ, the residence organ, and the motion picture theatre organ.

In the space at our disposal it is possible to write only of what has been accomplished in America, where the increase of wealth and population has given greater impulse to organ building than in Europe. Nevertheless it is interesting to quote a report as to European organs, written by Mr. Lynnwood Farnam in 1924 after a trip abroad during which he played many noted organs;—"The French organs are not strong in Diapasons, but build up their 'brilliant flair' by other means, chiefly reeds and mixtures. The English organs, on the other hand, have most of the brilliance of the French instruments, but when they add to it such Diapasons for instance as Schulze evolved, on enormous supply of low pressure wind, the tone of which is 'pervading and musical and big beyond description,' they surpass the French instruments for a perfectly satisfying ensemble. The average American organ suffers in comparison with the English instrument and more often fails to attain 'the building up of a perfect cohesion.'

"The French organ lacks the delightful fullness

of the English. It has brilliance, power, and transparency. In some of the French organs the crescendo chamber is still confined to the swell and choir organs. In England the crescendo chamber is gaining favor, and even the register crescendo is making a beginning. All the British organs have balanced swell pedals."

Many inventions have been applied to organ building, and each one has added something to the efficiency of the instrument. We have already referred to the pistons, rocking tablets, et cetera, by which the organist can make any combination of stops by a touch of the finger. In many organs these combination tablets and pistons exceed the number of speaking stops, as for instance in the organ built by Cassavant Frères in the Eaton Memorial Church in Toronto, which has 89 speaking stops and 132 registers. On the other hand, the organ in Emmanuel Church, Boston, by the same builders, has 132 speaking stops and 69 registers.

The wind supply has been a baffling problem for many years, but the difficulty has been largely overcome. Wind is supplied by a series of fans, by which pressure can be regulated and kept steady, by means of a compensating reservoir at the point of delivery to the pipes.

The Swell Box is another item in which much change has been accomplished. In fact, a large organ of the present day contains many swell boxes, which secure flexibility of tone and expression. Some builders believe that every tonal division should, in whole or in part, be made flexible and expressive by enclosure in a swell box. These swell boxes are operated by pedals, or levers placed underneath the console, and are operated by the feet of the performer.

All the leading organ builders have given much time to the general refinement and improvement of the scales and voicing of organ stops, especially the reed and string families. The effects for French Horn, Oboe, Wald Horn, English Horn, Flutes and so forth have been improved until they are now capable of exact reproductions of the orchestral instruments.

No concert organ of today would be complete without a proportionate string division. According to Dr. Audsley, his firm was the first to realize and directly lead to the practical demonstration of this important fact in the constitution of the organ, and the first properly stop-apportioned and independent expressive stringed organ was installed in the Festival Hall of the Louisiana Purchase Exposition at St. Louis, in 1904.

Instruments of percussion have been added to the organ equipment, and at the present day every great concert organ possesses Chimes, Celesta, Drums, Triangles, Cymbals and all the orchestral instruments of percussion, with stops to regulate them as to single strokes, or rolls.

The following plan taken from Dr. Audsley's book, "The Temple of Tone" will give a general idea of the constitution of the modern concert organ;—

DIVISIONS OF MODERN CONCERT ORGAN

PEDAL ORGAN

Unexpressive division	21	stops
Expressive division	20	"

GRAND ORGAN, FIRST CLAVIER

Unexpressive division	16	"
Auxiliary stop (32 ft. from pedal)	1	"
Expressive sub-division (Swell box No. 1)	24	"

ACCOMPANIMENTAL ORGAN, SECOND CLAVIER

First expressive sub-division tremulant	19	"
Second expressive division (Swell box No. 3)	17	"

WOOD WIND ORGAN, THIRD CLAVIER

First expressive sub-division	14	"
Second expressive sub-division	19	"

BRASS WIND ORGAN, FOURTH CLAVIER

First expressive division (Swell box No. 4)	16	"
Second expressive division (Swell box No. 5)	14	"
Auxiliary stop, contra-trombone	1	"

SOLO ORGAN, FIFTH CLAVIER
Expressive (Swell box No. 6) . . . . . 16 "

ANCILLARY STRING ORGAN
Expressive (Swell box No. 7) . . . . . 28 "

ANCILLARY AERIAL ORGAN
Expressive (Swell box No. 8) . . . . . 20 "

ANCILLARY HARMONIC ORGAN
Expressive (Swell box No. 9) . . . . . 9 "
Piano sub-division . . . . . 10 "

ANCILLARY FANFARE ORGAN (Swell box No. 10) . 10 "

ANCILLARY PERCUSSION ORGAN (Swell box No. 11) 4 "

Then follow four pages full of combinations and couplers.

Through the kindness of several of the leading organ builders who have allowed the writer to see their lists, we are able to mention a very few of the outstanding instruments of the present day, though not in great detail.

The Austin Organ Company of Hartford, Conn., built a large four manual organ for the Jamestown (Va.) Tercentennial Exposition in 1907; the Panama-Pacific Exposition organ (1915) with four manuals and 121 stops, and the Civic Auditorium organ, San Francisco (1914) with four manuals and 121 stops, the University of Colorado, at Boulder (1922) with four manuals and 115 stops, and in 1921 the Eastman Theatre organ, Rochester,

N. Y., with four manuals and 229 stops. The Memorial Auditorium organ, Chattanooga, Tenn., (1923) has four manuals and 114 stops; the Sesquicentennial Exposition organ, Philadelphia (1926), four manuals and 217 stops, and at present writing the Austins are building one of four manuals and 114 stops for the Coliseum Building at Miami, Fla., and one of four manuals and 283 stops for the Public Ledger Building in Philadelphia.

The Skinner Organ Company of Dorchester, Mass., built an instrument of five manuals and 143 stops for the Auditorium at Cleveland, O., and one of four manuals and 143 stops for the Auditorium at St. Paul, Minn.; a third, with four manuals and 102 stops for the Carnegie Music Hall, Pittsburg, Pa., and several other fine instruments.

Cassavant Frères of St. Hyacinth, P. Q., Canada, installed a fine organ with four manuals and 103 stops at the University of Toronto.

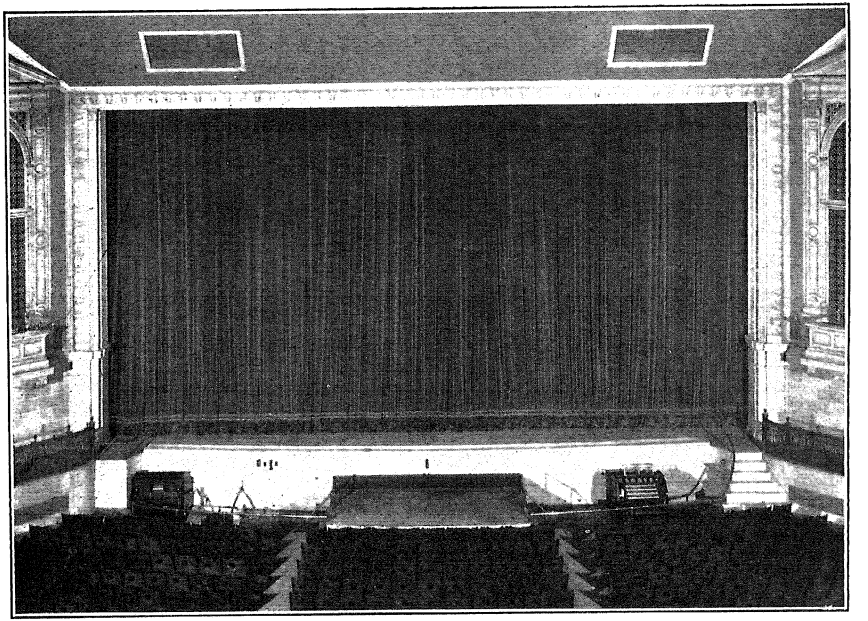
The Möller Organ Company of Hagerstown, Md., have placed fine instruments in the Municipal Auditoriums at Washington, D. C., Macon, Ga., and San Antonio, Texas, and are building at the present time an instrument with 186 sets of speaking pipes, besides percussion, for the United States Military Academy at West Point, N. Y.

The Estey Organ Company of Brattleboro, Vt., report a great instrument of 110 ranks of pipes in the Memorial Auditorium at Orlando, Fla., and one of 85 stops in the Civic Auditorium at Sacramento, Cal., also some excellent instruments in the Pennsylvania Hotel, New York City, the National Cash Register Auditorium at Dayton, O., and in other hotels and industrial buildings. Moreover they have placed organs in many foreign countries, including one (with automatic rolls) in the Cafe Royal in London.

The Hook and Hastings Company of Kendall Green, Mass., have been in existence since 1827, and are the oldest organ builders in the United States. They have kept in the front rank in all modern improvements.

One of the greatest Auditorium organs at the present day was the one, designed by Dr. Audsley for the Louisiana Purchase Exposition at St. Louis, and purchased by John Wanamaker for his New York Auditorium. It was rebuilt and now contains 240 registers.

The W. W. Kimball Organ Company of Chicago built a four manual organ, with echo for Kimball Hall, and one of four manuals for the Chamber of Commerce Auditorium, Scranton, Pa. Each of the above contains more than a hundred stops.



NATIONAL CASH REGISTER COMPANY ORGAN

Mr. Henry W. Willis, one of the most prominent organ-builders of England, visited the United States in 1924 and after seeing many organs, expressed his views at a dinner given in his honor. His analysis of American organ building cannot fail to be of interest. He said, in part;—

"One of the points of American Organ Building that impressed, or should I say depressed me most, was the extraordinary diversity of console design and measurements—the "Skinner" English design but with tilting tablets for the couplers above the top manual; the Austin, an arrangement of stop keys or tongues in double rows above the top manual; the tilting tablet arrangement of many colors as at the huge Wanamaker Organ at Philadelphia; the Estey luminous piston stop console; the Aeolian arrangements; the Wurlitzer, and so on, most bewildering after the practically standard arrangement of draw stop knobs met with in England.

"I noticed, with approval, that every modern console is fitted with toe-pistons or touches of some form or another. The old fashioned form of control—composition pedals, dies hard in England in spite of the fact that electric or pneumatic mechanism only has to be operated.

"It is only within the last fifteen years that

balanced swell pedals have become accepted in England as a standard.

"It seems to me that there is one unfortunate result of placing the stop controls on the top manual and that is that the Music Desk is thrown up to a height very uncomfortable to the player; this may not be of much moment in movie theatres where so much of the organist's work is extemporizing but for church work it is undoubtedly a great disadvantage.

"The cresendo pedal is fitted as a standard on all your consoles; in England such a device is considered incapable of artistic use and indeed of no value at all except perhaps for use a 'full organ' device. I have had many interesting discussions upon the use of this mechanism and, while by no means fully convinced as to its value, am more open minded on the subject than I was, the same applying to the use of general pistons controlling the entire instrument.

"Tonally, I must confess, I was disappointed on the whole with the effect of organs in the States. I refer to the productions of massive foundation tone with feeble upper work and very often no mutation or mixture work at all, the result being instruments representing a mere collection of stops without any true ensemble. Specifications also

seem to be drawn up in too many cases with due regard to the fact that an organ should be organ first, last and all the time—not a heterogeneous collection of solo voices, however charm On 4 manual instruments one often finds no g diapason work above the 8 feet, no octave and course, no super octave or mutation on the Sw no 16 ft. chorus reed and no Clarion, but at same time an echo organ complete, with Ha Celesta, and Chimes will be present. If the t organ is specified and funds are ample I see objection to the inclusion of numerous fancy st with suitable percussions, but let us have a organ first.

"Mutation and mixture work have been unde cloud from which I trust they will be rescued; incorrect order of arrangement and power of harmonies is only too frequently met with. Th is every sign of a renaissance in this branch Organ Builders Art and I most sincerely trust t in the near future fine mutation and mixture w following the best European traditions will found in the best American organs.

"I feel it only right to mention the very h degree of excellence which electro-pneumatic chanism has reached in America. Immed response and excellent reiteration of all acti

seem to be taken for granted while a very high standard of reliability seems to be more or less universal. This does not in any way indicate the universal adoption of any one system but very much the reverse in the actual case—every builder having his own system which he is convinced is infinitely better than anything else produced. The lavish procession of pistons and all manner of console devices bring out the great ingenuity of the organ builders; in some cases perhaps it is a little overdone for I have seen a console with a dashboard like that of an automobile, dials, switches, indicators and flashing lights of every color, but all working."

CHAPTER II.

TYPES OF AMERICAN ORGANS

1. *The Church Organ*

The church organ has received the full benefit of the march of modern improvements, but, its chief function being for the support of choral singing, it does not require some of the features which distinguish concert and motion picture theatre organs. Celestial, or echo organs, and chimes are to be found in most of the modern church instruments, but there is no necessity for percussion as in the concert and theatre organs, or for the odd noises required in the latter.

Installations of new instruments have reached a surprising number, and the average size of the church organ has greatly increased. Many of the modern church organs contain more than one hundred stops. It is not easy to give a definite analysis because the proportion of speaking stops and mechanical accessories varies in different instruments. As a rule one may reckon about sixty

per cent are speaking stops and the remainder, combinations, couplers and mechanical accessories. Occasionally the mechanical stops exceed the number of speaking stops.

Among the most noteworthy church organs of today are those in Emmanuel Church, Boston, four manuals and 201 stops; St. Paul's Church, Toronto, Ont., four manuals and 165 stops; the Eliot Congregational Church, Newton, Mass., four manuals and 162 stops, all built by Cassavant Frères of St. Hyacinth, P. Q. This firm has also built the organ for the Cathedral in Garden City, N. Y., with four manuals and 138 stops, Calvary Presbyterian Church, Philadelphia, Pa., four manuals and 119 stops, the Centenary Methodist Church at Hamilton, Ont., with four manuals and 125 stops, and one of seven manuals and 143 stops at Maisonneuve, P. Q.

The Austin Organ Company built an organ for the First Presbyterian Church, Germantown, Pa., with four manuals and 127 stops, and for Emmanuel Church at Baltimore, with four manuals and 103 stops.

The Skinner Organ Company built an organ for St. Bartholomew's Church, New York City, with four manuals and 106 stops, and one for the Cathedral of St. John the Divine with four manuals

and 98 stops. They have submitted a list of nearly one hundred church organs of four manuals, scattered throughout the United States.

The Estey Organ Company installed an instrument of four manuals and 107 stops, to which an echo organ is to be added, in the Church of the Blessed Sacrament, New York City.

The Möller Organ Company have placed large instruments in Calvary Baptist Church, and Temple Beth-El, New York City, Euclid Avenue Baptist Church, Cleveland, O., Smithfield Street German Protestant Church, Pittsburg, the Scottish Rite Temple, San Antonio, Texas, and many others.

The Hook and Hastings Company of Kendall Green, Mass., have under construction, an immense organ for the new Riverside Baptist Church in New York City.

The Kimball Company of Chicago has built the organ for the New First Congregational Church, Chicago, four manuals with echo and antiphonal divisions and more than one hundred stops, also the Scottish Rite Cathedral, in St. Louis, of similar size.

In the South, the Henry Pilcer's Sons Company placed a fine four manual and echo organ in the First Presbyterian Church, Atlanta, Ga., and a three manual instrument in the Christian Science

Church of the same city, as well as many others.

These few instances must suffice, though the list could be extended far beyond the space available.

2. *The Residence Organ*

Many men of wealth have, in recent years, installed organs in their homes. These instruments do not differ in any essential from the church or concert organ, except perhaps in size. While they have the regular console, for the use of the skilled organist, many of them are provided also with an automatic roll device, similar to that found in the player piano. The rolls draw and take off the stops, and also work the swells. Symphonic rolls reproduce orchestral works with the same range of dynamics called for by the composer's score. The ingenuity of the mechanism is very fascinating, and the results really wonderful, enabling any person to operate the instrument.

One noteworthy residence organ to which the writer has enjoyed listening, is in the house of Mr. H. R. Austin at Swampscott, Mass. It has four manuals and 143 stops, and was built according to the specifications of Dr. Audsley, by Cassavant Frères. It is without automatic rolls.

The Estey Company is engaged in building an organ to be installed in a yacht. On account of

the changes in climate to which it will be subjected all the wood used in it is mahogany, and the hardware and metal parts are of special construction.

The Welte Organ Company of New York has paid much attention to "reproducing" instruments, not only in residences, but in churches, and hotels. Though these are not usually the giant instruments which have been specially mentioned, they are noteworthy for their resources.

3. *The Motion Picture Theatre Organ*

The motion picture has developed into one of the greatest industries, and as a result an entirely new field has been opened to the organ builder and the organist. Great sums of money have been spent in building palatial theatres, and in these theatres many fine organs have been installed. Millions of people now hear organ music frequently, whereas a few years ago it could be heard only in the churches and a few large concert halls.

It is obvious that the use of the organ in a theatre differs from that in a church or concert hall, and that the art of "photo-playing" requires special qualifications.

Dr. Audsley writes, in *The Temple of Tone*—"The theatre organ is used to accompany that which is absolutely silent and provocative of ever chang-

ing trains of thought. The music of the theatre should be always in full sympathy with the actions or events set forth on the screen, blending with them, as closely as possible, in tonal harmony and expression; supporting what must be occupying the mind of the intelligent observer without demanding separate and special attention. To him the organ should pour out its music as an integral part of what is passing before his vision, adding to his mental enjoyment—not breaking in upon its current with unsympathetic and distracting sounds, which are not always musical and seldom appropriate. It stands to reason that the situation calls for much voluntary improvisation, under the immediate inspiration of the dramatic events portrayed on the screen. Under such conditions it is obvious that the organist requires a highly expressive and responsive instrument."

We will say farther that the organist requires a highly expressive and responsive temperament.

Frank Stewart Adams, himself one of the most talented theatre organists, wrote in the *American Organist;*—"The theatre organist must study first the screen situations with a view to determining the dramatic status of each one in relation to the emotional rise and fall of the plot; second—the mental tabulation or classifications, in minute detail, of

repertory in regard to dramatic potentialities, or powers of accompanying or supporting the histrionic situations.

"The theatre organist must study the various time signatures, rhythmic patterns, syncopation, tied notes and all devices of plain and cross rhythm in relation to the screen action. He must know when to use triple rhythm and when to use double, he must know why a barcarole is in 6/8, when to use a 4/4 gavotte or 6/8 intermezzo, the differences in effect between a 9/8 and a 12/8 cantabile, et cetera. He must know the best tempo for each situation and then select music which can be taken at that tempo without painful distortion of the music in either direction—matters in which organists are prone to hideous errors of judgment."

The theatre organist needs energy, perseverance, courage, resourcefulness and sincerity. He must be mature technically, and a master of the intricacies of his instrument. He has no time for polishing his numbers. All of his materials must be perfected and ready for instant use, and his equipment must include a thorough knowledge of harmony, counterpoint and form.

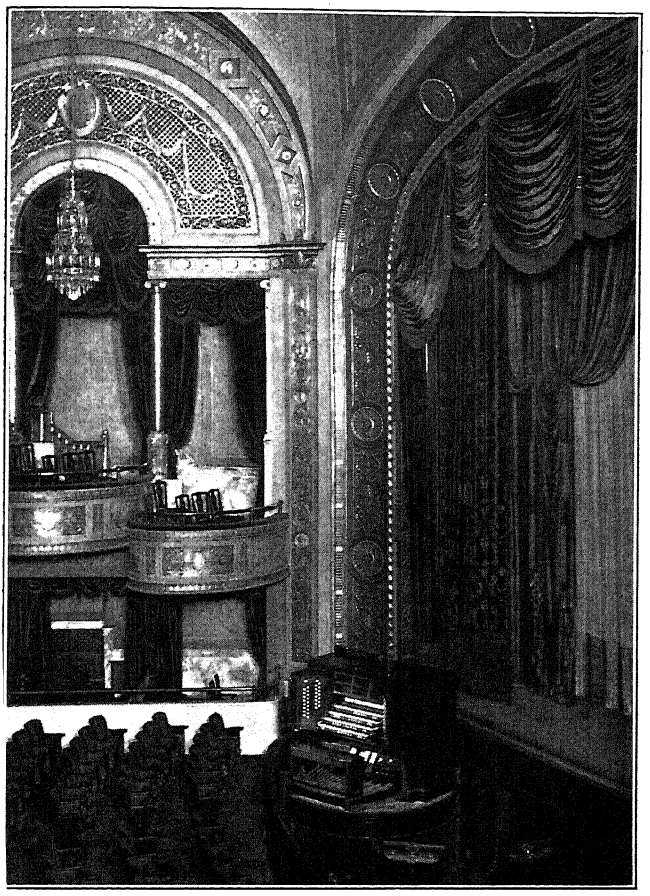
He must be able to improvise finished compositions having definite form and structure, and must know the style of all compositions from the earliest

times to the most modern. He must have an exceptional memory, with a vast repertoire from which he may draw to fit any situation, for he should use the works of the greatest composers for the greater part of his work, relying upon his ability for improvisation to make smooth transitions from one situation to another. An understanding of the *leit motif* is most useful.

In order to feel the picture, and live sympathetically with the characters and vitalize each emotion, the organist should be emotional and imaginative. He must sense all situations and yet control his musical imagination with intelligence. In short, the ideal theatre organist is a musical superman.

Large and costly organs are not necessary in the motion picture theatre. Great quantities of tone are not required. The conditions differ from those of a church or concert hall where a large space has to be filled, and the organ must give a solid background to choral or orchestral music. But the tonal structure of the organ should be characterized by the greatest refinement possible, and perfect acoustical balance. Divided organs with the tone shifting from one side of the theatre to the other, distract the attention. Concentration is desirable.

The motion picture theatre organ is usually fitted with contrivances not found in church or concert



COLONY THEATRE ORGAN

organs, but which are necessary for the particular purpose of illustrating pictures. While the concert organ has a full outfit of orchestral percussion instruments, the theatre organ possesses these and in addition such stops as reproduce horse-trots, bird-songs, auto-horns, cathedral chimes, Chinese blocks, bells, xylophone and other sounds which may be needed for the expression of modern city or country life.

The Roxy Theatre in New York contains an instrument built by the W. W. Kimball Company, which is the only organ in existence having three consoles. The master console controls the entire organ and has five manuals. The two auxiliary consoles, of three manuals each, control respectively the wood-wind, and the brass sections.

The following specifications of the organ in the Colony Theatre, New York City, will give a fair estimate of what a theatre organ includes;—

THE SKINNER ORGAN IN COLONY THEATRE, NEW YORK CITY

GREAT ORGAN

		Pipes
1.	8 ft. Diapason	73
2.	8 ft. Gedeckt	73
3.	8 ft. Voix Celeste (II Ranks) . .	146
4.	8 ft. Flute Celeste (II Ranks) . .	134
5.	4 ft. Unda Maris (II Ranks) . .	122
6.	4 ft. Harmonic Flute . . .	73

7. 8 ft. Corno d'Amour 73
8. 8 ft. Cornopean 73
9. 8 ft. Vox Humana 73
10. 8 ft. Harp } Dampers on and off
11. 4 ft. Celesta } 61 Bars

Piano Action
Tremolo

SWELL ORGAN

12. 16 ft. Bourdon . . . . . 73 Pipes
13. 8 ft. Diapason 73 Notes
14. 8 ft. Gedeckt 73 Notes
15. 8 ft. Voix Celeste (II Rks) 146 Notes
16. 8 ft. Flute Celeste (II Rks) 134 Notes
17. 4 ft. Unda Maris (II Rks) 122 Notes
18. 4 ft. Harmonic Flute 73 Notes
19. 8 ft. Corno d'Amour 73 Notes
20. 8 ft. Cornopean 73 Notes
21. 8 ft. Vox Humana 73 Notes
22. 8 ft. Harp } Dampers
23. 4 ft. Celesta } on and off 61 Notes

Inter-changeable with GREAT

Piano Action
Tremolo

ORCHESTRAL ORGAN

		Pipes
24.	8 ft. Dopple Flute	73
25.	8 ft. Cello	73
26.	8 ft. Gamba Celeste	73
27.	4 ft. Orchestral Flute . . .	73
28.	1 3/5 ft. Tierce	61
29.	2 2/3 ft. Nazard	61
30.	1 1/7 ft. Septieme	61
31.	2 ft. Piccolo	61
32.	16 ft. Bassoon	73

33.	8 ft. French Horn		73
34.	8 ft. Mussette		73
35.	8 ft. Clarinet		73
36.	8 ft. Tuba Mirabilis		73
37.	8 ft. Physharmonica		73
	Piano Action		
	Tremolo		

SOLO ORGAN

			Notes
38.	8 ft. Dopple Flute		73
39.	8 ft. Cello		73
40.	8 ft. Gamba Celeste		73
41.	4 ft. Orchestral Flute		73
42.	1 3/5 ft. Tierce	Inter-	61
43.	2 2/3 ft. Nazard	change-	61
44.	1 1/7 ft. Septieme	able with	61
45.	2 ft. Piccolo	Orches-	61
46.	16 ft. Bassoon	tral	73
47.	8 ft. French Horn	Organ	73
48.	8 ft. Mussette		73
49.	8 ft. Clarinet		73
50.	8 ft. Tuba Mirabilis		73
51.	8 ft. Physharmonica		73
	Piano Action		
	Tremolo		

ECHO ORGAN

52.	8 ft. Chimney Flute	73 Pipes
53.	8 ft. Vox Humana	73 Pipes
54.	Cathedral Chimes . . .	20 Tubes
	Tremolo	

PEDAL ORGAN—Augmented

55.	16 ft. Diapason	32 Pipes
56.	16 ft. Bourdon	32 Pipes
57.	16 ft. Echo Bourdon (Swell) . .	32 Notes

58.	16 ft. Trombone	32 Pipes
59.	16 ft. Bassoon (Orch) . . .	32 Notes
60.	8 ft. Octave	12 Pipes
61.	8 ft. Gedeckt	12 Pipes
62.	8 ft. Still Gedeckt	32 Notes
63.	8 ft. Tromba	12 Pipes

Traps

Great Organ
- Chinese Block (Repeating Optional)
- Snare Drum

Orchestral Organ
- Xylophone
- Bird Call

Toe Studs
- Tom Tom
- Snare Drum
- Crash Cymbal
- Cymbals
- Bass Drum
- Kettle Drum

Pedal Keys
- Bass Drum—Double Touch
- Tympani and Bass Drum
- Cymbal
- Thunder Effect
- Rain

Couplers

Swell to Great
Orches. to Great
Swell to Orches.
Great to Solo
Solo to Great
} Unison

Swell to Swell	4 ft.	Octave
Swell to Swell	16 ft.	
Swell to Great	4 ft.	
Swell to Great	16 ft.	
Swell to Orches.	4 ft.	
Swell to Orches.	16 ft.	
Orches. to Orches.	4 ft.	
Orches. to Orches.	16 ft.	
Orches. to Great	4 ft.	
Orches. to Great	16 ft.	
Great to Great	4 ft.	
Great to Great	16 ft.	
Solo to Solo	4 ft.	
Solo to Solo	16 ft.	
Solo to Great	4 ft.	
Solo to Great	16 ft.	

Swell to Pedal		Pedal
Great to Pedal		
Orches. to Pedal		
Solo to Pedal		
Swell to Pedal	4 ft.	
Solo to Pedal	4 ft.	

SOLO	Unison
ORCHESTRAL	Release—Possible in Key Cheek

COMBINATIONS

Adjustable at the console and visibly operating the draw stop knobs.

GREAT—1, 2, 3, 4, 5, 6
SWELL—1, 2, 3, 4, 5, 6
ORCH—1, 2, 3, 4, 5, 6
SOLO—1, 2, 3, 4, 5, 6
PEDAL—1, 2, 3, 4, 5, 6
FULL—1, 2, 3, 4
General Cancel

MECHANICALS

Great and Swell Expression Pedal
Orchestral and Solo Expression Pedal
Sforzando Pedal
Crescendo Pedal
Great to Pedal Reversible

CHAPTER III.

ORGANISTS OF TODAY

During no period in the history of this country has there been so much organ playing as during this first quarter of the Twentieth Century. The large number of municipal organs have called for the engagement of brilliant performers as municipal organists. The motion picture theatres have created a new class of organists. The great Expositions, among which the Columbian Exposition in Chicago gave the impetus, followed by the Pan-American in Buffalo, in 1901, the Louisiana Purchase Exposition in St. Louis, 1904, the Jamestown Tercentenary Exposition (Va.) in 1907, the Panama-Pacific Exposition in San Francisco, 1915, and recently the Sesqui-Centennial Exposition in Philadelphia in 1926, each had a great organ, and recitals were given daily by prominent organists from all over this country, and some from Europe.

To give an account of these organists would require a large volume. In this brief sketch we

can mention but a few of the most prominent recitalists, with apologies to many more whose names we should be glad to include.

Joseph Bonnet, who has made extended tours throughout this country, was born at Bordeaux, France, in 1884. He was a pupil of his father and then of Guilmant, and began his career as an organist at St. Nicholas' Church in Paris. After winning the Grand Prix Guilmant he became (1905) organist of St. Eustache, but his travels as a recitalist in Europe began in 1900. In 1917 he made his first extended tour in America. M. Bonnet has written many original and striking organ numbers, and has edited five volumes of "Historical Organ Recitals" containing the works played in his own historical recitals.

Palmer Christian, since 1924 head of the organ department at the University of Michigan, is known as one of the most brilliant American virtuosi. After study in Chicago he went abroad to Leipzig and Paris, and on his return to America became municipal organist at Denver, for two years. In February, 1925, he was chosen to represent America at the New York Wanamaker international concert, playing Eric De Lamarter's Concerto in E major, with the Philharmonic Orchestra under Henry Hadley.

Eric De Lamarter is regarded as a player of intellectual type characterized by beautiful coloring, artistic phrasing and sane interpretation,—a brilliant organist, composer and conductor. He was born in Lansing, Mich., in 1880, and after his early training became a pupil of Middleschulte in Chicago, studying later in Paris with Widor and Guilmant.

Charles H. Demarest received his musical training in Chicago, and recently returned to that city, but has been identified chiefly with the Pacific coast. He went to Los Angeles about 1909 and became organist of one of the largest picture theatres. In 1920 he spent a year in similar work at Seattle, and subsequently in New York. He has, however, given many recitals, and was official organist of the Los Angeles Philharmonic Orchestra and of the Portland (Ore.) Symphony Orchestra. He gave the first performance in America of Guilmant's Second Concerto, and in 1917 played the organ part of the Strauss Symphony with the Minneapolis Orchestra on its first visit to the Pacific coast.

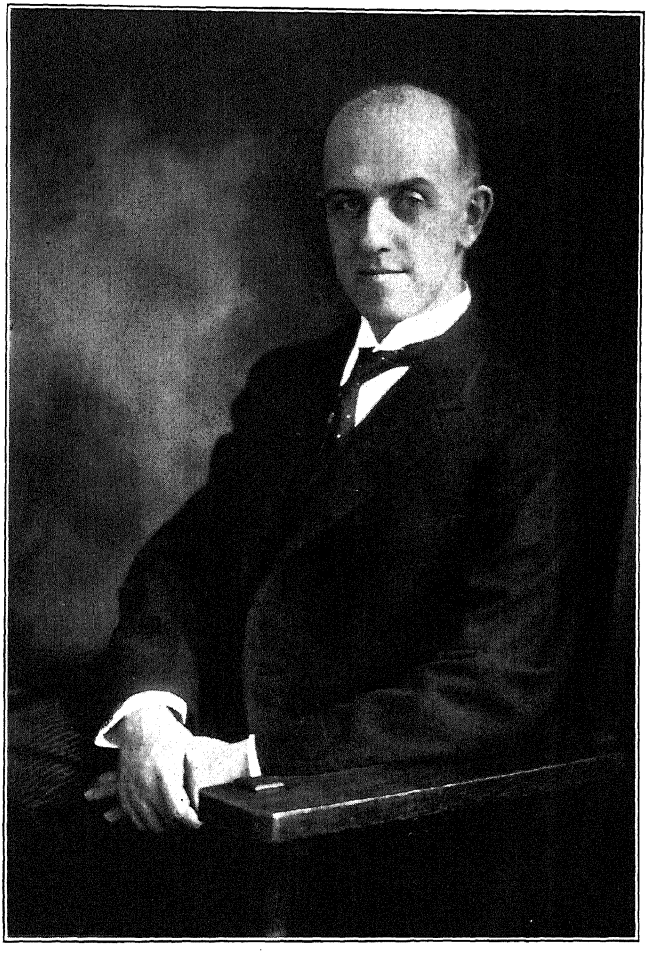
Clarence Dickinson, born in Lafayette, Ind., in 1873, stands in the front rank of concert organists, having a fine sense of proportion and a musicianly instinct which never errs. His mastery of the

instrument is complete. He is a graduate of Miami University, Oxford, O., and of Northwestern University, Evanston, Ill., and received the degree of A. M. in 1909 and Mus. Doc. in 1917. He studied abroad with Guilmant, Vierne and others, and became organist of the Brick Presbyterian Church, Union Theological Seminary, and Temple Beth El in New York City. He comes of a family of ministers, professors, authors, and poets, and has contributed some valuable work to musical literature.

Marcel Dupré was born at Rouen, France, in 1886, and studied the organ under his father and Guilmant. He became organist of a church at the age of twelve, and appeared as the composer of an oratorio at the age of fifteen. Entering the Paris Conservatoire he won the first prize for piano playing in 1905, and in 1914, by his *Scena Psyché,* won the Prix de Rome. In 1916 he became acting organist of Notre Dame, Paris, succeeding Vierne. In 1920 he appeared with great success in England.

In that year Dr. Alexander Russell, Wanamaker's concert director, went abroad and heard praises of Dupré. As a result M. Dupré was invited to inaugurate the new organ in Wanamaker's New York auditorium.

The inauguration took place on November 21,



LYNNWOOD FARNAM

1921, and the audience listened, astounded to hear an organist improvise for thirty minutes, upon half a dozen themes which he had never seen before. His improvisation took the form of a four-movement Sonata.

M. Dupré has a prodigious memory, and in 1920 performed from memory, the entire works of Bach. This took place at the Conservatoire in Paris in 1920 and was repeated at the Trocadero in 1921. At the conclusion of the first performance, Widor, as representative of the Conservatoire, made an address and embraced Dupré before the audience.

Following his appearance in New York he made a long tour in America, creating a great impression with his wonderful memory and powers of improvisation. A review in the American Organist referring to his appearance at the Wanamaker Auditorium says;—"He is a supreme master of his fingers and his memory. His improvisation was the most astounding, the most flawless bit of organ work ever heard in our city."

Lynnwood Farnam was born in Sutton, P. Q., Canada, in 1885, and received his early musical instruction from his mother. In 1900 he won the scholarship offered by Lord Strathcona and entered the Royal College of Music in London, England, remaining there four years. In 1903 he won an

Associateship in the R. C. M. for piano playing, and in 1904 the A. R. C. O. certificate for organ work. Returning to Canada he held various organ positions in Montreal, and taught at the McGill Conservatory, but was called to Boston in 1914 to become organist of Emmanuel Church, where, through his efforts, the present magnificent organ was installed. After his war service he became organist of the Fifth Avenue Presbyterian Church in New York, eventually changing to the Church of the Holy Communion.

It was during his sojourn in Boston that his name and his art began to gain their unique fame throughout the United States, and he stands today as one of the most brilliant concert organists. He is a supreme master of phrasing, his technique is always clean, and he has a never erring sense of tone color. He pays as much attention to how he says it, as to what he has to say; to the tones, as much as to the notes; to the color, as much as to the light or shade. He has also a prodigious memory.

Mr. Roland W. Dunham wrote—"His playing might be described as marvelously satisfying in its perfection of technique, refinement and artistic balance. It is wonderfully expressive, colorful, masterly in every detail. Many of those most

experienced felt that nobody living could have quite equalled the playing of this man."

Charles Heinroth is a native of New York, born in 1874, and musically educated at the National Conservatory in that city. Later he studied with Rheinberger. He became organist of the Church of the Ascension in New York, but was called to Pittsburg to be Director of Music and Concert Organist at the Carnegie Institute, and organist of the Third Presbyterian Church.

Frederick Archer and Edwin Lemare had each held the position at the Carnegie Institute for three years, and the fact that Heinroth could succeed them successfully is a proof of his artistic merit. As one admirer wrote, "Charles Heinroth can put the organist intellectually on a plane superior, not merely equal, to that of every other organist of any class whatever."

John J. McLellan was born in Payson, Utah, in 1874. At the age of seventeen he became organist of St. Paul's Church, Saginaw, Mich. In 1896 he received the degree of Mus. Bac. from the University of Michigan, and, three years later, went abroad for further study. On his return to Utah he was appointed to the chair of music in the State University, and simultaneously organist of the Mormon Tabernacle, which possesses a very fine

instrument. He has also been organist of the American Theatre, one of the largest moving picture houses in the West. Here he has had great influence in forming the taste of his audiences. He has also been conductor of the Salt Lake Symphony Orchestra, and the Choral Society.

William Charles MacFarlane, born in London, England, in 1870, was brought to this country at the age of four. He received his first musical education from his father and then became a pupil of Samuel P. Warren, in New York. He was a chorister at Christ Church from 1880 to 1885. He made his first appearance as a concert organist at Chickering Hall, New York City, at the age of sixteen. He has given recitals throughout the United States, and played at the Panama-Pacific Exposition. In 1912 he became municipal organist at Portland, Me. At the close of the war he was called to a similar position at Melrose, Mass., and was busy with recitals there and throughout New England and the Eastern states. In 1921 he decided to make New York City his headquarters.

Mr. MacFarlane has also distinguished himself as a composer. In 1897 he won the Clemson prize for the most successful setting of an anthem, and in 1911, 1914 and 1917 he won the W. W. Kimball prize offered by the Chicago Madrigal Society for

the best *a capella* chorus for mixed voices. In 1915, Bates College, Lewiston, Me., conferred on him the honorary degree of Master of Arts.

Albert Riemenschneider was born in Bera, O., in 1878, his father being president of Baldwin-Wallace College. He studied the organ with James H. Rogers and Charles E. Clemens, and supplemented his work with three European visits, studying with Fuchs, Guilmant, and Widor. He became organist of the Euclid Avenue Baptist Church in Cleveland and director of music at Baldwin-Wallace Conservatory, where he has given many organ recitals of high character.

S. Wesley Sears, a native of Pennsylvania, studied the organ with Minton Pyne and Henry Gordon Thunder in Philadelphia, and with Dr. J. Frederick Bridge in London. Returning to America he became organist of Christ Church Chapel in Philadelphia and later of St. Clement's Church. Some years later he became organist of St. James's Church. He is considered an excellent interpreter of the modern French school.

J. Fred Wolle is a native of Bethlehem, Pa., and a descendant of a long line of organists of that community. He studied under Dr. David Wood in Philadelphia and then with Rheinberger in Munich. On his return he became organist of the

Moravian Church in Bethlehem, and gave many recitals. Under his direction the Bach Choir of Bethlehem has been developed till it has become one of the most noted and efficient choirs in America, and Bethlehem has become a Mecca for musical pilgrims at the time of the Bach Festivals. The choir has given concerts in New York in connection with the Philharmonic Orchestra.

Dr. Humphrey John Stewart has been very active on the Pacific coast for many years, and is the organist of the open air auditorium in San Diego. Born in London in 1856, he graduted from Oxford University and became an accomplished organist and composer. In 1886 he moved to California and became the organist of the Church of the Advent in San Francisco, afterwards going to Trinity Church, where he remained until 1901, with the exception of a short period at the First Unitarian Church.

He was one of the recitalists at the Pan American Exposition in Buffalo in 1901, when he was invited to become organist of Trinity Church, Boston. In 1903 he returned to San Francisco and became organist of St. Dominic's Church. In 1915 he accepted the position of official organist at the Exposition at San Diego, and has remained in that city giving many organ recitals.

Dr. Stewart has produced some excellent compositions, including operas. His oratorio "The Nativity" was given in Carnegie Hall New York City, and was also sung by the Paulist Choir of Chicago accompanied by the Symphony Orchestra. He was awarded the gold medal of the American Guild of Organists for his anthem "I beheld, and Lo." In 1907 he won the prize of the Chicago Madrigal Club, and that offered by the Pittsburg Male Choir, for the most satisfactory setting of Bayard Taylor's poem—"A Song of the Camp." The University of the Pacific has conferred on him the honorary degree of Doctor.

Louis Vierne has been heard throughout Europe and America. As a teacher he has gathered a group of brilliant young organists who are filling important positions. Born in Poitiers, France in 1870, he was practically blind from birth, and in 1881 entered the National Institution for the Blind in Paris. In 1890 he left it carrying the Prix d'Honneur,—a prize bestowed only once in three years, and only to the most brilliant pupil.

He entered the organ class at the Conservatoire under Cesar Franck, on whose death Widor, the organist of St. Sulpice, took charge of the class. Vierne remained under Widor until 1894, when he won the Premier Prix d'Orgue by unanimous

decision. He became assistant to Widor both at St. Sulpice and at the Conservatoire. In 1900 Vierne was appointed organist at Notre Dame, winning over six other candidates.

As an organ virtuoso Vierne has been heard throughout Europe and has met with tremendous success, which he has duplicated in his recitals in America recently. He made his American debut at the Wanamaker Auditorium in New York on February 1, 1927.

Pietro Alessandro Yon is a native of Settino Vittone, Piedmont (1886). He began his musical education at the age of six under Burbatti, organist of the Cathedral at Ivrea. In 1900 he studied with Fumagalli at Milan, and, winning a scholarship for pianoforte, continued his studies at Turin, and later in Rome. In 1905 he won the first prize medal of the Academy, and a special prize medal given by the Minister of Public Instruction. He became assistant organist at St. Peter's in Rome (the Vatican) where his recitals attracted considerable attention. In 1907 he became organist of St. Francis Xavier's, New York. His recitals there and throughout the country have established his reputation as one of the foremost concert organists.

THE END.

CHRONOLOGICAL TABLE OF FAMOUS ORGANISTS

"C" indicates that the date given is only approximate.

Name.	Place and Date of Birth.		Place and Date of Death.	
Sandino, Francesco.	Florence	*c*1325	Florence	1390
Pesaro, Francesco de	Venice	1333	Venice	?
Circo, Francesco de	Florence	1390	Florence	?
Paumann, Conrade	Germany	1410	Munich	1473
Sguarcia, Lupo Antonio	Rome	1430	?	?
Isaak, Heinrich	?	*c*1450	?	*c*1517
Hofheimer, Paulus von	Radstad	1459	Salzburg	1537
Willaert, Adrian	Brügge	1480	Venice	1562
Redford, John.	London	1500	?	?
Sheppard, John	Oxford	1500	?	1560
Taverner, John	Boston, Eng.	1500	?	1570
Corteccio, Francesco	Florence	1500	?	1570
Van den Bosch, Jean	Antwerp	1500	?	1550
Buus, Jacket	Bruges	1510	?	?
Gabrieli, Andrea	Venice	*c*1510	Venice	1586
Salinas, Francesco	Burgos	1512	Salamanca	1590
Blitheman, Wm.	England	*c*1520	England	1591
Tallys, Thos.	England	*c*1520	London	1585
Tye, Christopher	Cam'ge, Eng.	*c*1520	London	1591
Edwards, Richard	Somersetshire	1523	?	1566
Merbecke, John	?	1523	?	1585
Farrant, Richard	London	*c*1526	Windsor	1580
Merulo, Claudius	Correggio	1533	Parma	1604
Parsons, Robert	Exeter	*c*1535	Newark	1569
Amerbach, Elias N.	Milan	*c*1540	Leipzig	1597
Bariola, Ottavio	Milan	1540	?	?
Milleville, Alessandro	Ferrara	1540	?	?
Byrd, William.	London	1546	London	1623
Antegnati, Costanzo	Brescia	*c*1550	Brescia	*c*1620
Eremita, Giulio	Ferrara	*c*1550	?	?
Giles, Nathaniel	Worcester, Eng.	*c*1550	Windsor	1623

Name.	Place and Date of Birth.		Place and Date of Death.	
Luzzasco, Luzzaschi	Ferrara	*c*1550	?	?
Paix, Jacob	Augsburg	1550	Lauingen	1590
Gabrieli, Giovanni	Venice	1557	Venice	1612
Ballioni, Jeronimo	?	?	?	?
Diruta, Girolamo	Perugia	*c*1560	?	?
Erbach, Christian	Algesheim	*c*1560	Augsburg	1682
Holmes, Thomas	?	1560	Salisbury	?1663
Philipps, Peters	?	1560	?	1625
Prætorius, Hieronymus	Hamburg	1560	Hamburg	1629
Sweelinck, Jan	Amsterdam	1562	Amsterdam	1621
Bull, John	Somersetshire	1563	Antwerp	1628
Morley, Thomas	?	1563	London	1604
Hasler, Hans Leo von	Nuremberg	1564	Frankfort-on-Main	1612
Aichinger, Gregor	Augsburg	1565	?	1612
Hasler, Jacob	Nuremberg	1565	Hechingen ?	1601
Milleville, Francesco	Ferrara	*c*1565	?	?
Banchieri, Don Andriano	Bologna	1567	?	1634
Tomkins, John	England	1569	London	1638
Arnone, Guglielmo	Italy	*c*1570	Italy	?
Bevin, Elway	England	1570	Bristol	*c*1640
Cima, Giovanni	Milan	*c*1570	?	?
Hasler, Casper	Nuremberg	1570	Nuremberg	1618
Tomkins, Thomas	England	1574	Worcester	1656
Bateson, Thomas	England	*c*1575	Bristol	1599–1611
Ala, Giovanni B.	Italy	*c*1576	Italy	1612
Weelkes, Thomas	England	1578	Chichester	1640
Staden, Johann	Nuremberg	*c*1579	Nuremberg	1634
Gibbons, Ellis	Cambridge	1580	?	1650
Patavino, Annibale	Padua	*c*1580	?	1660
Frescobaldi, Girolamo	Ferrara	1583	Rome	1644
Gibbons, Orlando	Cambridge	1583	Canterbury	1625
Batten, Adrian	England	*c*1585	London	*c*1637
Schütz, Heinrich	Saxony	1585	Dresden	1672
Schein, Johann H.	Saxony	1586	Leipzig	1630
Scheidt, Samuel	Halle-on-Saale	1587	Halle-on-Salle	1654
Amner, John	? (late in 16th century)		?	1641
Agostini, Paolo	Valleraro	1593	Rome	1629
Quagliati, Paolo	?	1595	Rome	*c*1660
Scheidemann, Heinrich	Hamburg	1596	Hamburg	1663
Cavalli, Francesco	Crema	1600	Venice	1676
Chambonniers, Champion de	?	1600	Venice	1670
Rovetta, Giovanni	Venice	1600	Venice	1668

Name.	Place and Date of Birth.		Place and Date of Death.	
Bach, Johann	Wechmar	1604	Erfurt	1673
Aylward, Richard	Winchester	?	Norwich	1669
Schop, Johann	Germany	1605	Hamburg	1640
Child, William	Bristol	1606	Windsor	1697
Dumont, Henri	Liège	1610	Paris	1684
Lowe, Edward	Salisbury	1610	Oxford	1682
Hammerschmidt, Andreas	Brux, Boh.	1611	Zittau	1675
Bach, Christoph	Wechmar	1613	Arnstadt	1661
Rogers, Dr. Benj.	Windsor	1614	Oxford	1698
Bach, Heinrich	Weimar	1615	Arnstadt	1692
Gibbons, Christopher	Westminster	1615	Westminster	1676
Nivers, Guillaume Gabriel	near Melun	1617	? living in	1701
Reinken, Johann Adam	Deventer	1623	Hamburg	1722
Ahle, John Rudolph	Mühlhausen	1625	Mühlhausen	1673
Legrenzi, Giovanni	Clusone	1625	Venice	1690
Liberati, Antoine	Foligno	1625	?	1690
Briegel, Wolfgang Carl	Darmstadt	1626	Darmstadt	1710
Kerl, Johann Kaspar	Ingoldstadt	1628	Munich	1693
Couperin, Louis	Chaume	1630	Paris	1665
Albrici, Vincenzo	Rome	1631	Prague	1696
Couperin, Francis	Chaume	1631	Paris	1698
Locke, Matthew	Exeter, Eng.	1632	London	1677
Fabricius, Werner	Itzehoe	1633	Leipzig	1679
Froberger, Johann J.	Halle	1635	Hericourt	1695
Pasquini, Bernardo	Tuscany	1637	Rome	1710
Couperin, Charles	Chaume	1638	St. Gervais	1669
Buxtehude, Dietrich	Helsingfors	1639	Lübeck	1707
Strungk, Nicolas Adam	Celle, Hanover	1640	Leipzig	1700
Alberti, Joh. Frederick	Tönning	1642	Merseburg	1710
Bach, Joh. Christoph	Arnstadt	1642	Eisenach	1703
Bach, Joh. Egidius	Erfurt	1645	Erfurt	1717
Bach, Joh. Ambrosius	Erfurt	1645	Eisenach	1695
Reading, John	England	1645	Winchester?	1692
Werckmeister, Andreas	Beneckenstein	1645	Halberstadt	1706
Bach, Joh. Michael	Arnstadt	1648	Gehren	1694
Blow (Dr.) John	N. Collingham	1648	Westminster	1708
Krieger, Johann Philipp	Nuremberg	1649	Weissenfels	1725
Ahle, Johann G.	Mühlhausen	1650	Mühlhausen	1706
Pachelbel, Johann	Nuremberg	1653	Nuremberg	1706
Blankenburg, Quirin von	Gouda	1654	Hague	1739
Lübeck, Vincentius	Paddingbüttel	1654	Hamburg	1740
Muffatt, George	Bremen?	1654	Passau	1704

Name.	Place and Date of Birth.		Place and Date of Death.	
Lalande, Michael Richard	Paris	1657	Paris	1726
Purcell, Henry	Westminster	1658	Westminster	1695
Scarlatti, Alessandro	Trapani	1659	Naples	1725
Fux, Johann Joseph	Hirtenfield	1660	Vienna	1741
Purcell, Daniel	London	1660	London	1718
Böhm, Georg	Goldbach	1661	Luneburg	1734
Zachau, Frederick W.	Leipzig	1663	Halle	1712
Bishop, John	England	1665	Winchester	1737
Bruhns, Nicolaus	Schaabstadt	1666	Husum	1697
Buttstedt, Johann H.	Bindeuleben	1666	Erfurt	1727
Kuhnau, Johann	Geysing	1667	Leipzig	1722
Lotti, Antonio	Venice	1667	Venice	1740
Couperin, François	Paris	1668	Paris	1733
Marchand, L.	Lyons	1669	Paris	1732
Bach, Joh. Nikolaus	Eisenach	1669	Eisenach	1753
Clarke, Jeremiah	England	1669	London	1707
Murschauser, F. X. A.	Alsace	1670	Munich	1735
Richardson, Vaughan	England	1670	Winchester	1729
Bach, Joh. Christoph	Erfurt	1671	Ohrdruff	1721
Casini, Giovanni	Florence	1675	?	?
Bach, Joh. Bernhard	Erfurt	1676	Eisenach	1749
Clairembault, Louis N.	England	1676	?	1749
Weldon, John	Chichester	1676	London	1736
Reading, John	England	1677	London	1764
Croft, Wm.	Nether-Eatington	1678	Bath	1727
Couperin, Nicolas	Paris	1680	Paris	1748
Czernhorski, Bohuslaw	Bohemia	1680	Bohemia	1740
Eckelt, Johann Valentin	Werningshausen	*c*1680	Sondershausen	1734
Greco, Gaetano	Naples	1680	?	?
Mattheson, Johann	Hamburg	1681	Hamburg	1764
Telemann, Georg Phillip	Magdeburg	1681	Hamburg	1767
Robinson, John	England	1682	Westminster	1762
Heinrich, Johann D.	Weissenfels	1683	Dresden	1729
Rameau, Jean P.	Dijon	1683	Paris	1764
Scarlatti, Domenico	Naples	1683	Naples	1757
Walther, John Gottfried	Erfurt	1684	Weimar	1748
Bach, Joh. Sebastian	Eisenach	1685	Leipzig	1750
Gebel, Georg	Breslau	1685	Breslau	1750
Händel, Georg Friedrich	Halle	1685	London	1759
Hine, Wm.	Oxford	1687	Gloucester	1730
Purcell, Edward	Westminster	1689	London	1740
Muffat, August G.	?	1690	Vienna	1770
Roseingrave, Thomas	Dublin	1690	London?	1750
Barrett, John	England	1691	London	1740

NAME.	Place and Date of Birth.		Place and Date of Death.	
Bachofen, Johann Caspar	Zurich	1692	Zurich	1755
Daquin, Louis Claude	Paris	1694	Paris	1772
Leo, Leonardo	Brindisi	1694	Naples	1746
Greene, Maurice	London	1696	London	1755
Kunzen, Johann Paul	Leisnig	1696	Lübeck	1770
Hurlebusch, Conrad F.	Brannschweig	1696	Amsterdam	176?
Petrali, Vincenzo A.	Crema	1697	?	1780
Valotti, F. Antonio	Vercelli	1697	Padua	1780
Wagner, Georg G.	Mühlberg	1698	Plauen	1760
Adling, Jacob	Erfurt	1699	Erfurt	1762
Schröter, Christopher G.	Hohenstein	1699	Nordhauser	1782
Eberlein, J. E.	Jetterbach	1700	Salzburg	1762
Kelway, Thomas	England	1700	England	1749
Tansur, William	Dunchurch	*c*1700	St. Neots	1783
Gerber, Heinrich N.	Sonders-hausen	1702	Sondershausen	1775
Kelway, Joseph	England	1702	England	1782
Sorge, Andreas	Mellenbach	1703	Lobenstein	1778
James, John	England	1704	England	1745
Pescetto, Giovanni B.	Venice	1704	Venice	1766
Sammartini, Giovanni B.	Milan	*c*1705	?	*c*1775
Zach, Johann	Czelakowicz	1705	Bruschal	1773
Hayes, Wm.	Hanbury	1706	Oxford	1777
Martini, Padre Giambat-tista	Bologna	1706	Bologna	1784
Travers, John	England	1706	England	1758
Avison, Charles	New Castle	1710	New Castle	1770
Bach, Wilhelm F.	Weimar	1710	Berlin	1784
Berlin, Johann D.	Memel	1710	Drontheim	1775
Boyce, William	London	1710	Kensington	1779
Howard, Samuel	London	1710	London	1782
Santarelli, A. G.	Forti	1710	Rome	1770
Keeble, John	Chichester	1711	London	1786
Venturelli, G.	Nubreil	1711	Modena	1775
Krebs, Johann L.	Buttelstädt	1713	Altenburg	1780
Stanley, Chas. John	London	1713	London	1786
Homilius, Gottfried A.	Rosenthal	1714	Dresden	1785
Alcock, John	London	1715	Lichfield	1806
Doles, Johann F.	Steinbach	1715	Leipzig	1797
Nares, James	Stanwell	1715	London	1783
Worgan, John	England	1715	London	1790
Segert, Joseph	Repin, Boh.	1716	Prague	1782
Agricola, Johann F.	Quedlinburg	1718	Magdeburg	1785
Marpurg, F. W.	Seehausen	1718	Berlin	1795
Rolle, Johann Heinrich	Quedlinburg	1718	Magdeburg	1785
Kunzen, Adolf Carl	Wittenberg	1720	Lübeck	1781

Name.	Place and Date of Birth.		Place and Date of Death.	
Couperin, Armand Louis	Paris	1721	Paris	1789
Gheyn, Matthias van den	Tirlemont	1721	Louvain	1785
Kirnberger, Johann	Saalfield	1721	Berlin	1783
Bach, Joh. Ernst	Eisenach	1722	Eisenach	*c*1777
Jones, John	London	1725	London	1796
Becker, Johann	Helsa	1726	?	1803
Burney, Chas.	Shrewsbury	1726	Chelsea	1814
Schmügel, Johann Ch.	Hanover	1726	Möllen	1796
Richter, John Christian C.	Neustadt	1727	Schwarzen	1779
Aldgasser, Anton Cajetan	Innzell	1728	Salzburg	1777
Richter, Carl G.	Berlin	1728	Königsberg	1809
Langdon, Richard	Exeter, Eng.	1729	Exeter	1803
Sarti, Giuseppe	Faenza	1729	Berlin	1802
Aylward, Theodore	England	1730	London	1801
Charpentier, Jean J. B.	Abbeville	1730	?	?
Goldberg, Johann Gottlieb	Königsberg	1730	Dresden	1760
Jackson, William	Exeter	1730	Exeter	1803
Pasterwitz, Georg von	Passau	1730	Kremsmünster	1803
Albrecht, Johann L.	Gönnar	1732	Mühlhausen	1773
Haydn, Josef	Rohrau, Austria	1732	Vienna	1809
Kittel, Johann Christian	Erfurt	1732	Erfurt	1809
Dupuis, Thomas S.	England	1733	London	1796
Nicolai, David T.	Görlitz	1733	Görlitz	1799
Zang, Johann Heinrich	Zella	1733	Mainstockheim	1811
Ayrton, Edmund	Yorkshire	1734	Westminster	1808
Cooke, Benjamin	London	1734	London	1793
Bach, Joh. Christian	Leipzig	1735	London	1782
Bond, Hugh	Exeter	1735	Exeter	1792
Langdon, Richard	Exeter	1735	Exeter	1803
Miller, Edward	Norwich	1735	Doncaster	1807
Albrechtsberger, Johann G.	Vienna	1736	Vienna	1809
Beckmann, J. F. Gottlieb	?	1737	Celle	1792
Haydn, John Michael	Rohrau	1737	Salzburg	1806
Battishill, Jonathan	London	1738	Islington	1801
Buroni, Antonio	Rome	1738	Rome	1797
Furlanetto, Bonaventura	Venice	1738	Venice	1817
Hayes, Philip	Oxford	1738	Oxford	1797
Herschel, Friedrich W.	Hanover	1738	Slough	1822
Corfe, Joseph	Salisbury	1740	Salisbury	1820
Frick, Philipp Joseph	Würzburg	1740	London	1798
Webbe, Samuel	Minorca	1740	London	1816
Arnold, Samuel	London	1743	London	1802

Name.	Place and Date of Birth.		Place and Date of Death.	
Weinlig, Christian Ehregott	Dresden	1743	Dresden	1813
Séjan, Nicolas	Paris	1745	Paris	1819
Hook, James	Norwich	1746	Boulogne	1827
Hässler, Johann W.	Erfurt	1747	Moscow	1822
Wainwright, Robert	Liverpool	1747	Liverpool	1782
Neefe, Christian G.	Chemnitz	1748	Dessau	1798
Stadler, Abbé Max	Mölk	1748	Vienna	1833
Forkel, Johann N.	Coburg	1749	Göttingen	1818
Percy, John	England	1749	Liverpool	1797
Rembt, Johann E.	Suhl	1749	Suhl	1810
Vogler, Georg Joseph	Würzburg	1749	Darmstadt	1814
Beckwith, John Christian	Norwich	1750	Norwich	1809
Franz, Joachim L.	Havelberg	1750	Kyritz	1789
Sterkel, Abbé Johann F. X.	Würzburg	1750	Mayence	1817
Vierling, Johann Gottfried	Metzels	1750	Schmalkalden	1813
Fischer, Johann G.	Freiburg	1751	Freiburg	1821
Kucharz, Johann Baptist	Chotecz, Boh.	1751	Prague	1829
Bianchi, Francesco	Cremona	1752	Bologna	1811
Clementi, Muzio	Rome	1752	Evesham, Eng.	1832
Knecht, Justus H.	Biberach	1752	Biberach	1817
Knyvett, Charles	?	1752	London	1822
Schicht, Johann Gottfried	Reichenau	1753	Leipzig	1823
Bachmann, Pater Sixtus	Kettershausen	1754	Marchthal	1818
Baumgarten, Carl F.	?	1754	London	1824
Becvarovsky, Anton Felix	Jungbunzlau	1754	Berlin	1823
Martin y Solar, Vincente	Valencia	1754	St. Petersburg	1810
Bittoni, Bernardo	Fabriano	1755	?	1829
Busby, Thomas	Westminster	1755	London	1838
Mozart, J. C. W. C.	Salzburg	1756	Vienna	1791
Turck, Daniel Gottlob	Claussitz, Saxony	1756	Halle	1813
Cogan, Philip	Doncaster	1757	?	1828
Danby, John	England	1757	London	1789
Reeve, Wm.	London	1757	London	1815
Calegari, Antonio	Padua	1758	Padua	1828
Gelinek, Abbé Joseph	Selcz	1758	Vienna	1825
Greatorex, Thomas	Derby	1758	Hampton	1831
Jackson, William	Exeter	1758	Exeter,	1803
Beckwith, John C.	Norwich	1759	Norwich	1809
Krommer, Franz	Kamenitz	1760	Vienna	1831
Schlimbach, Georg	Ohrdruff	1760	?	18?

Name.	Place and Date of Birth.		Place and Date of Death.	
Abeille, Johann Christian	Bayreuth	1761	Stuttgart	1838
Dussek, Joh. Ladislaus	Caslav, Boh.	1761	Saint-Germain	1812
Gürrlich, Joseph Augustine	Münsterberg	1761	Berlin	1817
Agthe, Carl Christian	Hettstadt	1762	Ballenstadt	1797
Ahlstrohm, A. J. R.	Stockholm	1762	?	*c*1827
Bachmann, Gottlob	Bornitz	1763	Zeitz	1840
Umbreit, Karl Gottlieb	Rehstedt	1763	Rehstedt	1829
Holder, Joseph Wm.	London	1764	London	1832
Attwood, Thomas	London	1765	Chelsea	1838
Chard, George W.	England	1765	Winchester	1849
Callcott, John Wall	Kensington	1766	Kensington	1821
Kaufmann, Carl	Berlin	1766	Vienna	1808
Ladurner, Ignas A. F. X.	Aldein, Tyrol	1766	Villain	1839
Reefe, John	Greenwich	1766	?	1837
Wesley, Samuel	Bristol	1766	London	1837
Müller, August Eberhard	Nordheim	1767	Weimar	1817
Cabo, Francesco Xavier	Valencia	1768	Spain	1832
Rimbault, Stephen F.	London	1768	London	1837
Clark-Whitfield, John	Gloucester	1770	Hereford	1836
Grazioli, Giambattista	Venice	1770	Venice	1820
Rinck, John Christian H.	Elgersburg	1770	Darmstadt	1846
Webbe, Samuel	London	1770	Hammersmith	1843
Rieder, Ambrosius	Near Vienna	1771	Vienna	1859
Bergt, Christian Gottlob	Oderan	1772	Bantzen	1837
Carnaby, Wm.	London	1772	London	1839
Corfe, Arthur T.	Salisbury	1772	Salisbury	1863
Baker, George	Exeter	1773	Rugeley	1847
Fischer, Michael Gotthard	Alack	1773	Erfurt	1829
Horsley, Wm.	London	1774	London	1858
Linley, Frances	Doncaster	1774	Doncaster	1800
Thomaschek, Johann W.	Skutsch	1774	Prague	1850
Chapple, Samuel	Crediton	1775	Ashburton	1847
Crotch, William	Norwich	1775	Taunton	1847
Barthel, Joh. Christian	Plauden	1776	Altenburg	1831
Smart, George (Sir)	London	1776	London	1867
Werner, John Gottlob	Grossenhain	1777	Merseburg	1822
Russell, Wm.	London	1777	London	1813
Gänsbacher, J. B.	Sterzing	1778	Vienna	1844
Jacob, Benjamin	London	1778	London	1829
Kemp, Joseph	Exeter	1778	London	1824
Neukomm, Sigismund	Salzburg	1778	Paris	1858
Riem, Friedrich Wilhelm	Kölleda	1779	Bremen	1857
Taskin, Henri Joseph	Versailles	1779	Paris	1852

Name.	Place and Date of Birth.		Place and Date of Death.	
Berner, Friedrich W.	Breslau	1780	Breslau	1827
Novello, Vincent	London	1781	Nice	1861
Piazza, Pietro	Milan	1781	Milan	1855
Purkis, John	London	1781	London	1849
Blewitt, Jonathan	London	1782	London	1853
Dreschler, Joseph	Wallisch-Boiken, Boh.	1782	Vienna	1852
Schneider, Wilhelm	Neudorf, Sax.	1783	Merseburg	1843
Walmisley, Thomas	London	1783	London	1866
Fétis, François Joseph	Mons, Bel.	1784	Brussels	1871
Klengel, August A.	Dresden	1784	Dresden	1852
Adams, Thomas	London	1785	London	1858
Boëly, Alexandre P.	Versailles	1785	Paris	1858
Blum, Karl Ludwig	Berlin	1786	Berlin	1844
Hamel, Marie-Pierre	Auneuil	1786	Beauvais	1870
Schneider, Joh. Christian	Alt-Waltersdorf	1786	Dessau	1853
Böhner Johann L.	near Gotha	1787	Gotha	1869
Burrowes, John F.	London	1787	London	1852
Beckwith, John C.	Norwich	1788	Norwich	1819
Ett, Kaspar	Erringen	1788	Munich	1847
Sechter, Simon	Friedburg	1788	Vienna	1867
Schneider, Joh. (Gottlob)	Alt-Gersdorf	1789	Dresden	1864
Antony, Franz Joseph	Münster	1790	Münster	1837
Assmayer, Ignaz	Salzburg	1790	Vienna	1862
Pohlenz, Christian A.	Saalgart	1790	Leipzig	1843
Töpper, Johann G.	Neiderrossla	1791	Weimar	1870
Worischek, Johann G.	Vamberk, Boh.	1791	Vienna	1825
Kellner, Ernst August	Windsor	1792	London	1839
Zöllner, Carl H.	Ols	1792	Hamburg	1836
Perry, George	Norwich	1793	Norwich	1862
Benoist, François	Nantes	1794	Paris	1878
Jolly, John	Cheshire	1794	London	1830
Albeniz, Pedro	Legroño	1795	Madrid	1855
Bach, August Wilhelm	Berlin	1796	Berlin	1896
Hodges, Edward	Bristol	1796	Clifton	1867
Nixon, Henri G.	Winchester	1796	London	1849
Bibl, Andreas	Vienna	1797	Vienna	1878
Freudenberg	Sipta	1797	Breslau	1869
Lambillotte, Père Louis	Charleroi	1797	Vaugirard	1855
Enckhausen, Heinrich F.	Celle	1799	Hanover	1885
Hayter, A. W.	Gillingham, Eng.	1799	Boston, Mass.	*c*1870
Köhler, Ernst	Langenbielau	1799	Breslau	1847
Goss, John	Fareham	1800	Brixton	1880

Name.	Place and Date of Birth.		Place and Date of Death.	
Grell, Eduard August	Berlin	1800	Steglitz	1886
Oliver, Henry Kemble	Beverly, Mass.	1800	Boston	1885
Turle, Jas.	Taunton, Eng.	1801	London	1882
Webb, George Jas.	Rushmore Lodge	1803	Orange, N. J.	1887
Becker, Karl Ferdinand	Leipzig	1804	Leipzig	1877
Forbes, Henry	London	1804	London	1859
Elvey, Stephen	Canterbury	1805	Oxford	1860
Schneider (Johann Julius)	Berlin	1805	Berlin	1885
Weber, Franz	Cologne	1805	Cologne	1876
Gauntlett, Henry John	Wellington	1806	Kensington	1876
May, Edward Collett	Greenwich	1806	London	1887
Wendt, Ernst A.	Schweibus	1806	Neuweid	1850
Callcott, Wm. Henry	Kensington	1807	London	1882
Eslava, Don Miguel H.	Pamplona	1807	Madrid	1878
Führer, Robert	Prague	1807	Vienna	1861
Mattheson-Hansen, Hans	Fleusburg	1807	Roeskilde	1890
Preyer, Gottfried	Hausbrunn	1807	?	?
Saldoni, Don Baltasar	Barcelona	1807	?	1890
Vogel, Friedrich Wilhelm	Havelberg	1807	?	?
André, Julius.	Offenbach	1808	Frankfort	1880
Gauthier, Gabriel	Saone-et-Loire	1808	?	?
Richter, Ernst F. E.	Gross, Schönau	1808	Leipzig	1879
Hesse, Adolf (Friedrich)	Breslau	1809	Breslau	1863
Kühnstedt, Friedrich	Oldisleben	1809	Eisenach	1858
Jimmerthal, Hermann	Lübeck	1809	Lübeck	1886
Mendelssohn, Felix	Hamburg	1809	Leipzig	1847
Bayley, Wm.	London	1810	London	1858
Concone, Giuseppe	Turin	1810	Turin	1861
Haupt, Karl August	Kunern	1810	Berlin	1891
Kücken, Friedrich Wilhelm	Bleckede	1810	Schwerin	1882
Nicolai, Otto	Königsberg	1810	Berlin	1849
Rotter, Ludwig	Vienna	1810	Vienna	1895
Wesley, Samuel Sebastian.	London	1810	Gloucester	1876
Beckel, James Cox	Philadelphia	1811	?	?
Capocci, Gaetano	Rome	1811	Rome	1898
Flowers, Geo. F.	Boston, Eng.	1811	London	1872
Lachner, Vincenz	Rain	1811	Karlsruhe	1892
Ritter, August G.	Erfurt	1811	Magdeburg	1885
Timm, Henry Christian	Hamburg	1811	New York	1892
Bastians, J. G.	Welp	1812	Haarlem	1875

Name.	Place and Date of Birth.		Place and Date of Death.	
Flügel, Gustav.	Nienburg on Saale	1812	Stettin	1900
Hanisch, Joseph	Ratisbon	1812	Ratisbon	1892
Nisard, Théodore	Quaregnon	1812		
Volckmar, Wilhelm	Hersfeld	1812	Homberg	1887
Commer, Franz	Cologne	1813	Berlin	1887
Corfe, Chas. Wm.	Salisbury	1813	Oxford	1883
Meluzzi, Salvatore	Rome	1813	Rome	1897
Moniuszko, Stanislaw	Ubiel, Lithuania	1813	Warsaw	1872
Pentenrieder, Franz X.	Kaufbeuren, Bav.	1813	Munich	1867
Smart, Henry	London	1813	London	1879
Abela, Don Placido	Syracuse	1814	Monte Cassino	1876
Walmisley, Thomas A.	London	1814	Hastings	1856
Berthold, K. F. Th.	Dresden	1815	Dresden	1882
Brosig, Moritz	Furchswinkel	1815	Breslau	1887
Done, Wm.	Worcester, Eng.	1815	Worcester	1895
Grosjean, Jean-Romary	Rochesson	1815	St. Dié	1888
Franz, Robert	Halle	1815	Halle	1892
Jackson, Wm.	Masham	1815	Bradford	1866
Elvey, Sir George J.	Canterbury	1816	Windlesham	1893
Engel, David Hermann	Neuruppin	1816	Merseburg	1877
Krenn, Franz	Dross	1816	St. Andra vom Hagenthal	1897
Markull, Friedrich	Reichenbach	1816	Danzig	1887
Pittman, Josiah	London	1816		
Rimbault, Edward F.	London	1816	London	1876
Schellenberg, Hermann	Leipzig	1816	Plagwitz	1862
Thiele, Carl Ludwig	Harzegerode	1816	Berlin	1848
Gade, Niels Wilhelm	Copenhagen	1817	Copenhagen	1890
Lefébure-Wély, Louis J. A.	Paris	1817	Paris	1869
Leybach, Ignace	Gambsheim	1817	Toulouse	1891
Kuntze, Carl	Trier	1817	Delitzsch	1883
Stade, Friedrich W.	Halle	1817	Altenburg	1902
Battman, Jacques L.	Alsace	1818	Dijon	1886
Hopkins, Edward John	Westminster	1818	Rochester	1900
Jackson, Samuel P.	Manchester	1818	Brooklyn	1885
Kufferath, Hubert	Mühlheim	1818	Brussels	1896
Cavallo, Peter	Munich	1819	Paris	1892
Farmer, Henry	Nottingham	1819	Nottingham	1891
Langer, Herman	Höckendorf	1819	Dresden	1819
Longhurst, Wm. H.	Lambeth	1819		
Monk, Edwin George	Frome	1819	England	1900

Name.	Place and Date of Birth.		Place and Date of Death.	
Stirling, Elizabeth	Greenwich	1819	London	1895
Sturges, Edmund	London	1819	London	1849
Tuckerman, Samuel P.	Boston, Mass.	1819	Newport, R. I.	1890
Batiste, Antoine E.	Paris	1820	Paris	1870
Cooper, George	Lambeth	1820	London	1876
Franck, Joseph	Liège	1820		
Gurlitt, Cornelius	Altona	1820	Altona	1901
Hopkins, John L.	Westminster	1820	Ventnor	1873
Lux, Friedrich	Ruhla	1820	Mayence	1895
Redhead, Richard	Harrow, Eng.	1820		
Root, George Frederick	Sheffield	1820	Barley's Island	1895
Stimpson, James	Lincoln	1820		
Vierling, Georg	Frankenthal	1820		
Bönicke, Hermann	Endorf	1821	Hermannstadt	1879
Calcott, John G.	London	1821	London	1895
Harraden, Samuel	Cambridge	1821	Hampstead	1897
Rebling, Gustav	Barby	1821	Magdeburg	1902
Stephens, Chas. Edward	London	1821	London	1892
Conradi, August	Berlin	1821	Berlin	1887
Clément, Felix	Paris	1822	Paris	1885
Franck, Cèsar Auguste	Liège	1822	Paris	1890
Herzog, Johann Georg	Schmölz	1822		
Lambeth, Henry A.	Gosport	1822		
Litzaw, Johannes	Rotterdam	1822	Rotterdam	1893
Nightingale, Joseph C.	Liverpool	1822		
Reinthaler, Carl M.	Erfurt	1822	Bremen	1896
Rust, Wilhelm	Dessau	1822	Leipzig	1892
Young, John M. W.	Durham	1822	Norwood	1897
Chipp, Edmund Thomas	London	1823	Nice	1886
Eycken, Jan A. von	Amersfoort	1823	Elberfeld	1864
Faisst, Immanuel G. F.	Esslingen	1823	Stuttgart	1894
Lemmens, Jacques-Nicolas	Zoerle-Parwys	1823	Malines	1881
Lützel, Johann Heinrich	Iggleheim	1823	Zweibrücken	1899
Monk, W. Henry	London	1823	Stoke-Newington	1889
Schwencke, Friedrich G.	Hamburg	1823	Hamburg	1896
Spark, Dr. William	Exeter, Eng.	1823	Leeds	1897
Witt, Theodor de	Wesel	1823	Rome	1855
Zellner, Leopold	Agram	1823	Vienna	1894
Bexfield, W. Richard	Norwich	1824	London	1853
Bruckner, Anton	Ansfelden	1824	Vienna	1896
Coward, James	London	1824	London	1880
Ferrari, Serafino A. de	Genoa	1824	Genoa	1885
Fawcett, John	Bolton-le-Moors	1824	Farnworth	1857

NAME.	Place and Date of Birth.		Place and Date of Death.	
Kirchner, Th.	Neukirchen	1824		
Bristow, George Frederick	Brooklyn	1825	N. Y.	1898
Hol, Richard	Amsterdam	1825		
Ouseley, Sir Frederick A. G.	London	1825	Hereford	1889
Stewart, Robert P.	Dublin	1825	Dublin	1894
Walter, Wm. Henry	Newark	1825		
Best, Wm. Thos.	Carlisle	1826	Liverpool	1897
Coccon, Nicolo	Venice	1826		
Hiles, Henry	Shrewsbury	1826		
Martin, Geo. W.	London	1826	New York?	
Papperitz, Benjamin R.	Pirna, Sax.	1826		
Steggall, Chas.	London	1826		
Belcher, Wm. T.	Birmingham	1827		
Calkin, John Baptiste	London	1827		
Fischer, Adolf	Uckermünde	1827	Breslau	1893
Gottschalg, Alexander	Mechelrode	1827		
Hagemann, François W.	Zutphen	1827		
Lake, Geo. H.	Uxbridge	1827	London	1865
Merkel, Gustav (Adolf)	Oberoderwitz	1827	Dresden	1885
Nunn, John H.	Bury St. Edmunds	1827		
Phelps, Ellsworth C.	Middletown, Conn.	1827		
Rea, Wm.	London	1827		
Cornell, John Henry	New York	1828	New York	1894
Dommer, A. von	Danzig	1828		
Fischer, Carl August	Ebersdorf	1828	Dresden	1892
Gevaërt, François Auguste	Huysse	1828		
Parker, Jas. Cutler Dunn.	Boston, Mass.	1828		
Reay, Samuel	Hexham	1828		
Warren, George W.	Racine, Wis.	1828	New York	1902
Brown, Obadiah Bruen	Washington	1829	Boston	1901
Lichner, Heinrich	Harpersdorf	1829	Breslau	1898
Nicolai, Wilhelm Frederick	Leyden	1829	The Hague	1896
Papier, Ludwig	Leipzig	1829	Leipzig	1878
Stiehl, Heinrich Franz	Lübeck,	1829	Reval	1886
Vilbac, Alphonse-Charles	Montpelier, Fr.	1829	Paris	1884
Barry, Chas. Ainslie	London	1830		
Durand, Marie Auguste	Paris	1830		
Fumagalli, Polibio	Inzago	1830	Milan	1893
Oakeley, Sir Herbert	Ealing	1830		

Name.	Place and Date of Birth.		Place and Date of Death.	
Radecke, Albert Martin.	Dittmannsdorf	1830		
Skuhersky, Franz Z.	Bohemia	1830	Budweis	1892
Tilborghs, Joseph	Nieuwmoer	1830		
Jansen, F. Gustav	Jever	1831		
Fink, Christian	Dettingen	1831		
Palloni, Gaetano	Camerino	1831		
Westbrooke, Wm. J.	London	1831	Sydenham	1894
Bibl, Rudolph	Vienna	1832		
Matthison-Hansen, Gotfred	Roeskilde	1832		
Naumann, Karl Ernst	Freiberg	1832		
Allen, Geo. B.	London	1833	Brisbane	1897
Bache, Francis E.	Birmingham	1833	Birmingham	1858
Cross, Michael Hurley	Philadelphia	1833	Philadelphia	1897
Cusins, Sir Wm. Geo.	London	1833	Remonchamps	1893
Elliott, James Wm.	Warwick	1833		
Förster, Joseph	Osojnitz	1833		
Habert, Johannes E.	Oberplau	1833	Gmunden	1896
Hermesdorf, Michael	Trier	1833	Trier	1885
Mailly, J. E.	Brussels	1833		
Bunnett, Edw.	Shipham, Eng.	1834		
Garrett, Geo. Mursell	Winchester	1834	Cambridge	1897
Thorne, Edward Henry	Cranborne	1834		
Cohen, Jules Emile-David	Marseilles	1835		
Dearnaley, Irvine	England	1835	England	1895
Fromm, Emil	Spremberg	1835		
Prout, Ebenezer	Oundle	1835		
Saint-Saëns, Charles C.	Paris	1835		
Torrance, Rev. George Wil.	Rathmines	1835		
Ward, John Chas.	Upper Clapton	1835		
Young, Wm. J.	Durham	1835		
Armes, Phillip	Norwich	1836		
Dornton, Chas.	London	1836		
Farmer, John	Nottingham	1836	Oxford	1901
Hartmann, Emil (Jr.)	Copenhagen	1836	Copenhagen	1898
Hopkins, Edw. Jerome	Burlington, Vt.	1836	Athenia, N. J.	1898
Irgang, Friederich Wilhelm	Hirschberg	1836		
Lott, Edwin Matthew	St. Helier, Jersey	1836	?	1902
Pearce, Stephen Austen	London	1836		

NAME.	Place and Date of Birth.		Place and Date of Death.	
Bergner, Wilhelm	Riga	1837		
Carter, Henry	London	1837		
Chauvet, Chas. Alexis	Marnes	1837	Argentan	1871
Dubois, Clement-François	Rosnay	1837		
Fairlamb, Jas. Remington	Phila.	1837		
Gaul, Alfred Robert	Norwich	1837		
Guilmant, Alexandre-Félix	Boulogne	1837		
Lang, Benjamin Johnson	Salem, Mass.	1837		
Rheinberger, Joseph G.	Vaduz	1837	Munich	1901
Succo, Reinhold	Gorlitz	1837	Breslau	1897
Torrington, Frederick	Dudley, Eng.	1837		
Turpin, Edmund H.	Nottingham	1837		
Archer, Frederick	Oxford	1838	Pittsburg, Pa.	1901
Barnby, Sir Joseph	York	1838	London	1896
Fuchs, Karl Dorius J.	Potsdam	1838		
Naylor, John	Stanningley	1838	At sea	1897
Thayer, Eugene Whitney	Mendon, Mass.	1838	Burlington, Vt.	1889
Bohn, Emil	Bielan	1839		
Buck, Dudley	Hartford, Conn.	1839		
Callaerts, Joseph	Antwerp	1839		
Clarke, Hugh Archibald	Toronto, Ont.	1839		
Dienel, Otto	Silesia	1839		
Paine, John Knowles	Portland, Me.	1839		
Amadei, Roberto	Loreto	1840		
Andreoli, Carlo	Mirandola	1840		
Capocci, Filippo	Rome	1840		
Clark, Rev. Fred Scotson	London	1840	London	1883
Clarke, Wil. Horatio	Newton, Mass.	1840		
Hill, Junius Welch	Hingham, Mass.	1840		
Jackson, Robert	Oldham	1840		
Lange, Samuel de	Rotterdam	1840		
Schiedermayer, Joseph	Ling on Danube	1840		
Stainer, Sir John	London	1840	London	1901
Wermann, Frederick Oskar	Nerchen, Saxony	1840		
Clarke, Jas. Hamilton S.	Birmingham, Eng.	1840		
Böhm, Joseph	Kühnitz	1841	Vienna	1893
Crow, Edwin John	Sittingbourne	1841		

Name.	Place and Date of Birth.		Place and Date of Death.	
Lange, Daniel de	Rotterdam	1841		
Naylor, Sydney	London	1841	London	1893
Parratt, Sir Walter	Huddersfield	1841		
Warren, Samuel Prowse	Montreal	1841		
Caldicott, Alfred James	Worcester	1842	near Gloucester	1897
Fleischer, Reinhold	Dahsau, Silesia	1842		
Gadsby, Henry Robert	Hackney	1842		
Sullivan, Sir Arthur S.	London	1842	London	1900
Thomas, G. A.	Reichenbach	1842	St. Petersburg	1870
Whiting, George Elbridge	Holliston, Mass.	1842		
Whitney, Sam. Brenton	Woodstock, Vt.	1842		
Blumenthal, Paul	Steinau-on-Oder	1843		
Diémer, Louis	Paris	1843		
Dyer, Arthur E.	Frome, Eng.	1843	England	1902
Florio, Caryl	Tavistock	1843		
Bridge, Sir John Fred.	Oldbury, Eng.	1844		
De Mol, François-Marie	Brussels	1844	Ostend	1883
Flagler, Isaac Van Vleek	Albany	1844		
Flügel, Ernest Paul	Stettin	1844		
Gigout, Eugène	Nancy	1844		
Grädener, Hermann, Th. Otto	Kiel	1844		
Martin, Sir Geo. C.	Lambourne, Eng.	1844		
Peace, Albert Lister	Huddersfield	1844		
Vasseur, Leon	Bapaume	1844		
Gladstone, Frances, Edw.	Summertown, Eng.	1844		
Bartlett, Homer Newton	Olive, N. Y.	1845		
Bernard, Emile	Marseilles	1845		
Boise, Otis Bardwell	Oberlin, O.	1845		
Crament, John Maude	Yorkshire	1845		
Hewlett, Thomas	?	1845	?	1874
Riseley, George	Bristol	1845		
Widor, Charles Marie	Lyons	1845		
Piutti, Karl	Elgersburg	1846	Leipzig	1902
Root, Frederick Woodman	Boston, Mass.	1846		
Wingham, Thomas	London	1846	London	1893
Blake, Chas. Dupee	Walpole, Mass.	1847		

Name.	Place and Date of Birth.		Place and Date of Death.	
Forchhammer, Theodor	Schiers	1847		
Iliffe, Frederick	Leicester, Eng.	1847		
Keeton, Haydn	Derbyshire	1847		
Rogers, Roland	W. Bromwich	1847		
Allen, Nathan H.	Marion, Mass.	1848		
Attrup, Karl	Copenhagen	1848		
Bowman, Edw. Morris	Barnard, Vt.	1848		
Falk, Louis	Germany	1848		
Frost, Chas. Joseph	Westbury on Trym	1848		
Frost, Henry Frederick	London	1848		
Gleason, Fred Grant	Middletown, Conn.	1848		
Kniese, Julius	Roda, nr. Jena	1848		
Kretzschmar, August F. H.	Olbernham, Sax.	1848		
Nicholl, Horace Wadham	Tipton, Eng.	1848		
Parry, Sir Chas. Hubert Hastings	Bournemouth, Eng.	1848		
Shepard, Thomas Griffin	Madison, Conn.	1848		
Wangemenn, Otto	Loritz-on-the-Peene	1848		
Wilkins, Hervi D.	Italy, N. Y.	1848		
Armbrust, Karl F.	Hamburg	1849	Hanover	1896
Biedermann, Edw. Julius	Milwaukee, Wis.	1849		
Lloyd, Chas. Harford	Thornbury, Eng.	1849		
Wiegand, August	Liège	1849		
Bonvin, Ludwig	Siders, Switzerland	1850		
Claussman, Aloys	Uffholz, Alsace	1850		
Mann, Arthur Henry	Norwich, Eng.	1850		
Marchant, Arthur, Wil.	London	1850		
Crowest, Frederick J.	London	1850		
Eddy, Clarence H.	Greenfield, Mass.	1851		
Foster, Miles Birket	London	1851		
Walter, Geo. Wm.	New York	1851		
Batchelder, J. C.	Topsham, Vt.	1852		
Pyne, James K.	Bath	1852		

Name.	Place and Date of Birth.	Place and Date of Death.
Spinney, Walter S.	Salisbury 1852	? 1894
Stanford, Chas. V.	Dublin 1852	
Vincent, Chas. John	Houghton-le-Spring, Durham 1852	
Eyre, Alfred James	London 1853	
Bridge, Joseph Cox	Rochester 1853	
Dunham, Henry Morton	Brockton, Mass. 1853	
Goetschius, Percy	Paterson, N.J. 1853	
Homeyer, Paul Joseph	Osterode 1853	
Rousseau, Samuel	Paris 1853	
Selby, Bertram Luard	Kent, Eng. 1853	
Chadwick, Geo. Whitfield	Lowell, Mass. 1854	
Hale, Philip	Norwich, Vt. 1854	
Ochs, Traugott	Altenfeld 1854	
Russell, Louis Arthur	Newark, N. J. 1854	
King, Oliver A.	London 1855	
Messager, André Chas. Prosper	Montlucon 'allier 1855	
Renaud, Albert	Paris 1855	
White, John	W. Springfield, Mass. 1855	
Bird, Arthur	Cambridge, Mass. 1856	
Brewer, John Hyatt	Brooklyn, N. Y. 1856	
Elgar, Edw. Wil.	Broadheath, Worcester, England 1857	
Pasmore, Henry Bickford	Jackson, Wis. 1857	
Spinney, Rev. T. Herbert S.	Salisbury 1857	
Kohout, Franz	Hostin, Boh. 1858	
Shelley, Harry Rowe	New Haven, Conn. 1858	
Coombs, Chas. Whitney	Bucksport, Me. 1859	
Smith, Gerrit	Hagerstown, Md. 1859	
Haynes, Walter Battison	Kemprey, Eng. 1859	
Erb, Maria Joseph	Strassburg 1860	
Woyrsch, Felix von	Troppau, Silesia 1860	

Name.	Place and Date of Birth.	Place and Date of Death.
Bossi, Marco Enrico	Salo, Italy 1861	
Truette, Everett E.	Rockland, Mass. 1861	
Owst, Wilberfoss Geo.	London 1861	
Wild, Harrison M.	Hoboken, N. J. 1861	
Woodman, Raymond Huntington	Brooklyn, N. Y. 1861	
Boëllmann, Léon	Ensisheim 1862	Paris 1897
Chapius, Augusti-Paul-Jean Baptiste	Dampierre-sur-Salon 1862	
Harris, Charles Albert Edwin	London 1862	
Mirande, Hippolyte	Lyons 1862	
Walter, Carl	Cransberg, Taunus 1862	
Bennett, George John	Andover, Eng. 1863	
Combs, Gilbert Raynolds	Philadelphia, Pa. 1863	
Noszler, Karl Eduard	Reichenbach 1863	
Parker, Horatio Wil.	Auburndale, Mass. 1863	
Pierné, Henri-Constant-Gabriel	Metz 1863	
Sinclair, George R.	Croydon, Eng. 1863	
Shepard, Frank Hartson	Bethel, Conn. 1863	
Tonking, Henry C.	Camborne 1863	
West, John Ebenezer	So. Hackney, London 1863	
Tebaldini, Giovanni	Brescia 1864	
Carl, Wil. Crane	Bloomfield, N. J. 1865	
Hollins, Alfred	Hull, Eng. 1865	
Lemare, Edwin H.	Ventnor, Eng. 1865	
Donizetti, Alfredo	Smyrna 1867	
Davies, Henry Walford	Owestry 1869	
Dunkley, Ferdinand	London 1869	
Goodrich, Wallace	Newton, Mass. 1871	
Büsser, Henri-Paul	Toulouse 1872	
Loud, John Hermann	Weymouth, Mass. 1873	
Dethier, Gaston M.	Liège 1875	

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